

Gay comings and goings in D.C.
Medicaid director comes on board,
presidential advisor takes NYC job.
page 22

Nothing to 'Feast' on
Terrance Alan's pansexual
cabaret squashed by cops.
page 16



Max the master
Max Ophuls retrospective
opens at the Castro Theatre.
see Arts section



BAY AREA REPORTER

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Mora jury hung

Mistrial declared in gay murder case

by Katie Szymanski

After three days of deliberations in the murder trial of Edgard Mora in San Francisco Superior Court, the jury deadlocked on a verdict and Judge Raymond Williamson declared a mistrial in the high-profile case that sought a hate crime conviction. Jurors told reporters that the hate crime piece of the case was never debated since they could not even agree on whether Mora was guilty of manslaughter or murder. The jury voted 9-3 in favor of the lesser charge.

Mora, 27, was charged with murder and a hate crime enhancement for the death of gay city resident Brian Wilmes, 45. On the night of March 12, 1998, Mora punched Wilmes in front of the Loading Dock, a Mission Street gay bar. Wilmes lost his balance from the force of the punch and hit his head on the street. He died two days later.

Witnesses said they heard Mora say "faggot" during the assault, but the defense called into question the credibility of those witnesses, and argued that Mora was on a self-hating assault spree that night, not an anti-gay rampage.

The San Francisco District Attorney's office now must decide whether to retry the case, offer a plea, or drop the charges altogether. Clarence Johnson, a spokesman for the district attorney's office, told the Bay Area Reporter that a decision has not yet been made.

If convicted of second degree murder, Mora could have received 15 years to life, plus three more years if convicted of the hate crime. Critics of District Attorney Terence Hallinan, who faces re-election in November, said that there was no reason Mora should have walked away from the trial without any conviction.

Bill Fazio, a candidate for district attorney, said that the DA's office did not handle the case properly and therefore threw away a chance to even address the hate crime charge.

"Before a DA goes to the media, he should look at the facts of the case," Fazio told the B.A.R. "You don't do anyone any good by making promises you can't keep."

page 12 ►



The temperature was sizzling in San Francisco on Sunday, September 26 for the 16th annual Folsom Street Fair. Paul Lester, chair of the South of Market Merchants' and Individual Lifestyles Events, said this was the largest fair ever, with over 200,000 people on hand. Above, some men surveyed the crowd, while at right, Santiago Salsido, left, and Sam Russell give each other a devilish lick. The street fair fun continues this Sunday, October 3, with the Castro Street Fair.



Dana Van Gorder

Grand slammed

Dykes sue Denny's for discrimination

by Katie Szymanski

Just when the restaurant had put to rest its history of alleged racial discrimination, Denny's, the good ol' American eatery serving burgers and omelets across the country, now faces charges of anti-gay discrimination in Stanislaus County.

In a lawsuit filed last month in Stanislaus County Superior Court, a lesbian couple has alleged that they were kicked out of a Turlock, California restaurant for being publicly affectionate and therefore openly gay while sitting in a Denny's booth awaiting their food.

Van Gorder quits LGBT health post

by Terry Beswick

When Dana Van Gorder left former Supervisor Carole Migden's office over five years ago to take the job of gay and lesbian health services coordinator for San Francisco, he knew that the position's salary had just been cut.

The "gay and lesbian" part of the job had also been reduced to half-time, and would no longer report to the director of the Department of Public Health (DPH), as it had with the previous two coordinators. Instead, to save money, the \$54,000-per year job was moved to the bowels of the department's Equal Employment Opportunity (EEO) of-

fice, where responsibilities would be split between investigating discrimination complaints and working on gay and lesbian health issues.

Van Gorder also knew that – with the support of the health director – he would be given considerable latitude to work on helping to establish a new gay and lesbian community center in the city, initially conceived as an HIV prevention project.

Just a few weeks shy of the groundbreaking for the new center, Van Gorder announced last week – to a sparsely attended DPH quarterly meeting on gay and lesbian health issues – that he will be leaving his position as the city's gay and lesbian health ser-

page 20 ►

INSIDE

ACT UP	24
BAR Talk	54
Classifieds	28
Dykeotomy	11
Mailstrom	7
Mister Marcus	52
Obituaries	25
Open Forum	6
Our Man Friday	9
Out & About	46
Out There	34
Past Out	10
Personals	56
Sports Complex	26

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Castro neighbors to endorse youth housing

by Terry Beswick

In a surprising turnaround, a 21-member Castro neighborhood advisory group is expected to vote tonight (Thursday, September 30) to recommend that the city establish a still-to-be-defined transitional housing center at the old City Athletic Club building at the corner of Market and 17th streets.

Charged by city supervisors last month with either approving their plan to establish a shelter in the old gym for housing up to 25 lesbian, gay, bisexual, transgender, queer, or questioning (LGBTQQ) adults between the ages of 18 and 23 each night, or coming up with an alternative plan, the group is also expected to reject the specifics of the supervisors' proposal, primarily out of concern that a 24-hour drop-in shelter would add to the crime and vagrancy in the neighborhood.

On Wednesday, September 29, co-chairs of the self-selected community advisory committee (CAC) told the Bay Area Reporter that work groups will also be formed at tonight's meeting to flesh out the specifics of a housing program for the site. The work groups will report back to the community at an October 14 meeting, where the co-chairs hope to hammer together specifics to present to Supervisors Mark Leno and Leslie Katz, who have championed the shelter proposal.

Leno, Katz, and Board of Supervisors President Tom Ammiano secured \$250,000 in this year's city budget to establish a shelter program targeting LGBTQQ youth. Subsequently, Tor Hansen, the new owner of the building, who had purchased it for his use as a private residence, offered to donate the building for free to the city for use as a youth shelter for up to two years. Although Hansen later rescinded the donation, and notified Leno that he would need monthly rent of \$2 per square foot, plus taxes and insurance, Leno pointed out that this would be still be far below the market rate for a commercial building in the Castro. Leno, Katz, and others believe it is essential that the project be in the Castro to reach the target population already attracted to the area.

After several contentious community meetings at the old gym between Leno, Katz, and area residents, where opponents of the shelter plan accused the supervisors of railroading the proposal through, Leno and Katz essentially turned the decision back over to the neighbors.

Subsequently, the CAC voted to ask a professional facilitator, Verda Treibach-Heck, an area resident who had been attending the CAC meetings, to help facilitate their previously unruly discussions. She accepted, and moderated a tightly structured public meeting of the CAC last Thursday September 23, which led to the current consensus.

As a result, it appears that

Leno's timeline may nearly be met. Leno told the B.A.R. that he had spoken with the landlord's attorney and received assurances that Hansen will allow another month for a proposal to be finalized.

While emphasizing that the details remain to be worked out, tonight's CAC vote that the city use the site for some type of temporary housing program "will be unanimous or close to it," according to Gustavo Serina, who has chaired the CAC subcommittee opposed to the initial shelter proposal. "We will have complied with the supervisor's request. I think we have an opportunity to do something for the target group, and not be disruptive to the neighborhood, so everyone wins."

"I'm excited that the Castro is actually going to be able to do this. It says a lot about the neighborhood and what we're willing to do," said Joshua Susser, the CAC co-chair who has been in favor of the shelter proposal. "If there's overwhelming resistance from the neighborhood to have drop-in services, we're reasonable people and we'll compromise on that."

Leno said that he is "enormously proud" of the work the CAC has done on the project, but cautioned that "there's a lot of work yet to be done, details to be worked out and debated." ▼

The CAC meets tonight at 8 p.m. at the Harvey Milk Civil Rights Academy, 19th and Collingwood streets. For more info, www.cyberwolves.com/CastroCAC.

Corrections

In the "Bradley, Gore come out against Knight" article in the September 23 issue of the Bay Area Reporter, the vote of U.S. Senator Dianne Feinstein on the 1996 Defense of Marriage Act (DOMA) was incorrectly reported. Feinstein voted against DOMA, which passed the Senate 85-14 and was signed into law by President Clinton.

In the "Society of Janus turns 25" article in the September 23 issue, Maryann Brown's title was incorrectly reported as co-director of the organization, when in fact, Brown was co-director of the 25th anniversary events. Additionally, it should be clarified that Noni Howard and Don Miesen put together an ad that was posted in the early 1980s to attract women to the group.

The Bay Area Reporter regrets the errors. ▼

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The 'Castro Sweep' a decade later

by Katie Szymanski

It was supposed to be a peaceful demonstration, a march organized by the original ACT UP/San Francisco to protest federal neglect of people with AIDS.

About 400 people were arrested, many were hurt, and some had to be hospitalized and undergo rehabilitative therapy. The city later acknowledged that half of the officers on duty for the entire city were dispatched to the demonstration. The incident would come to be known as the "Castro Sweep," named for the manner in which activists were swept off the streets with a ratio of one officer to every two marchers.

When it was over, about 40 people were arrested, many were hurt, and some had to be hospitalized and undergo rehabilitative therapy. The city later acknowledged that half of the officers on duty for the entire city were dispatched to the demonstration. The incident would come to be known as the "Castro Sweep," named for the manner in which activists were swept off the streets with a ratio of one officer to every two marchers.

"Police Riot '89: Remember the Castro Sweep" is an exhibit of photographs, artifacts, and graphics on display at A Different Light Bookstore to draw attention to the history of police violence and commemorate early AIDS activists who are no longer alive. The exhibit is a collaboration between activists who witnessed the sweep, photographers Marc Geller and Rick Gerhardt, who documented the event, and the Gay and Lesbian Historical Society of Northern California.

The exhibit will open at A Different Light Bookstore with a reception this Friday, October 1, and will be on display through the end of November.

Organizers said that the exhibit serves as a reminder of the delicate relationship between police and activists, especially gay and AIDS activists.

"At the time that this occurred, peaceful demonstrations like this had been happening practically weekly with no negative consequences for months," recalled Jill Tregor, who was working with Community United Against Violence (CUAV) at the time, documenting cases of police brutality at the sweep. "So when suddenly police were beating the crap out of people and arresting them just for



Rick Gerhardt
San Francisco police officers in riot gear marched down Castro Street on October 6, 1989, following an ACT UP demonstration. An exhibit of photos from the "Castro Sweep" will be featured at A Different Light Bookstore.

being in the neighborhood, everyone was like, 'What the hell is this? We're just doing our usual thing.'

While lawsuits and complaints filed with the Office of Citizens Complaints (OCC) followed the incident, the OCC ultimately declared the police to have acted properly, and only one officer was disciplined for using unnecessary force.

In honor of past, present, and future queer activists, San Francisco Supervisor Tom Ammiano this week issued a resolution commemorating the 10th anniversary of the Castro Sweep. Ammiano's resolution expresses "hope that tragic events such as the Castro

Sweep shall never be repeated," and also gives credit to community-based organizations for helping to implement the San Francisco Police Department's hate crimes unit and active recruitment of gay officers.

A website about the Castro Sweep is also under construction for use in conjunction with the exhibit. ▼

The exhibit's opening reception is Friday, October 1, from 7:30 to 8:30 p.m. at A Different Light Bookstore, located at 489 Castro Street.

Voter registration deadline is Mon. for Nov. 2 election

by Katie Szymanski

This Monday, October 4, is the last day to register to vote in the upcoming November 2 election, when San Franciscans will decide on the next mayor and district attorney and also vote on measures like the Sunshine initiative, the Central Freeway and boulevard plans, Muni reform, the Laguna Honda Hospital bond, and ATM fee restrictions.

San Francisco Sheriff Mike Hennessey is also up for re-election, but is unopposed.

Completed registration cards must be turned into the San Francisco Elections Department in the basement of City Hall by 5 p.m., unless you personally deliver your

forms to a deputy sheriff at City Hall by midnight. And while postmarks themselves are not a guarantee, if the office receives your forms by Friday, October 8, and they are postmarked by October 4, your registration will be valid. If the office receives your forms any later than October 8, however, your registration will not be valid, even if postmarked on time.

Forms are available at most post offices and libraries around San Francisco, or from the registrar's office, room 48 at City Hall. Hours are from 8 a.m. until 5 p.m. Monday through Friday.

People who have moved since the last election must re-register in order to vote November 2. For more information, call (415) 554-4375. ▼

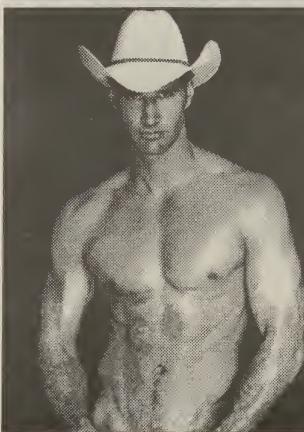
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DPH's bureaucratic maze

We were surprised to learn last week of Dana Van Gorder's sudden resignation as the lesbian and gay health services coordinator for the San Francisco Department of Public Health (DPH). Van Gorder assumed the job in an era of city budget cuts, and the fact that his job was split between gay health issues and looking into discrimination cases at DPH made devoting all of his time to gay health issues impossible. While Van Gorder, who has held the post for five years, did finally start holding community meetings – last November was his first-ever public meeting for the lesbian, gay, bisexual, and transgender (LGBT) community – his plans for a lesbian health summit never materialized.

Part of the problem is that in the city's bureaucratic maze, Van Gorder's job as lesbian and gay health coordinator was largely overlooked by DPH administrators. A large portion of his job consisted of investigating discrimination cases for the department's equal employment opportunity office, not LGBT health issues. We would like to see that change with Van Gorder's replacement, and have been told Van Gorder's position will be filled.

While some argue that there is no need for a lesbian and gay health coordinator, we disagree. In these times of decreasing financial resources, LGBT youth health issues, and changes in the healthcare system, the lesbian and gay health services coordinator can play a pivotal role in informing community members about available low cost or free city health services, or make sure community members know where they can go for help. The coordinator could actively work to ensure that local nonprofit health organizations provide the highest quality of services to as many people as possible.

rather than cut programs.

The recent controversy in the gay community over the syphilis outbreak among men using an Internet chatroom is one example of how the coordinator could take an active lead organizing public meetings so that folks from the DPH's Sexually Transmitted Disease (STD) unit can meet with gay men to talk about the issue.

DPH is one of the largest city departments, and as a result, should be able to find the funds to

make the gay and lesbian health services coordinator a full time position, or at least combine it with duties other than affirmative action investigations. Van Gorder is on the mark when he says the job should be moved to DPH's Population Health and Prevention division, where coordinators serving women and the African American communities are located. Perhaps then, there would be a lesbian health summit – and other forums – that could benefit the LGBT community. ▼

Editorial



Laguna Honda is important

by Supervisor Tom Ammiano and
Health Commissioner Roma Guy

Throughout San Francisco's history, Laguna Honda Hospital has provided quality health care for the city's most vulnerable residents. San Franciscans should feel especially proud of the HIV/AIDS services offered in the hospital. In the last decade, the AIDS ward at Laguna Honda has customized its services to meet the changing needs of the HIV/AIDS community.

But our reservoir of human care is being threatened by a federal mandate, which will significantly cut federal dollars to Laguna Honda Hospital unless we rebuild the seismically unsafe hospital. If this reduction in funding occurs, the long-term survival of the hospital will be jeopardized. It is an outcome we cannot afford in the city.

About 10 years ago, the HIV/AIDS ward at Laguna Honda was essentially a hospice unit for end of life care. However, with the advances in drug therapies there has been a dramatic change in the HIV/AIDS population at Laguna Honda. As greater numbers of people with HIV/AIDS stay healthier longer, those admitted to Laguna Honda's HIV/AIDS ward receive specialized medical care for complications in addition to their HIV/AIDS conditions.

For example, one-third of the patients on the AIDS ward are admitted for short-term treatments lasting from one to three months. These patients receive intravenous antibiotics, or medication to ease pain. Following treatment and once their condition improves, these individuals are able to return to their homes and communities.

But there are long-term HIV/AIDS patients too. Those patients suffer from acute dementia or other cognitive impairments and require 24-hour care. And some have other serious illnesses such as cancer, kidney failure, and emphysema.

And finally, Laguna Honda cares for many individuals with HIV disease who would otherwise fall through the cracks – people with histories of chronic homelessness, mental illness, and substance abuse.

Laguna Honda serves as a safety net for these patients whose HIV/AIDS condition is compounded by other social challenges.

"Laguna Honda fills a unique niche in San Francisco for skilled nursing care for people with AIDS," said Dr. Thompson, one of two full-time physicians on Laguna Honda's AIDS ward. Davies Medical Center used to have a specialized skilled nursing facility for AIDS patients providing care similar to that provided at Laguna Honda but that facility has closed recently.

"The services that we provide at Laguna Honda for people with AIDS are not available anywhere else. The HIV/AIDS patients we see are extremely sick and need high-end care, yet most of them lack the private resources to care for themselves. They need a place like this," said Thompson.

Last year, Laguna Honda's HIV/AIDS ward cared for over 100 patients, with an average daily number of 20 patients. The number of patients has dropped due to the breakthroughs in drug therapies, but there is no guarantee that the drug therapies will continue to keep the numbers down at Laguna Honda's HIV/AIDS ward. In fact, it is well known that the new drug therapies don't work for everyone.

"We see a lot of people here who fail their anti-viral regimens," said Dr. Thompson. "In some cases a resistance to the drugs develops."

In fact, in late September Laguna Honda's HIV/AIDS ward was at full capacity with 30 patients, with 22 men and eight women. Dr. Thompson said there is often a waiting list for admission to the HIV/AIDS ward at Laguna Honda.

According to Dr. Mitchell Katz, the director of public health, the major reason Laguna Honda is essential for people with AIDS is that many are too sick to care for themselves but not immediately terminal. That they are prescribed a lot of medications to keep them alive, and they need the 24-hour care are other important factors.

Another component to caring for patients with HIV/AIDS is when they come to

the end of their lives. Laguna Honda Hospital has a 25-bed hospice and palliative care ward which cares for patients and families coping with terminal illness.

The goal of the hospice care is to enhance the quality and dignity of a person's life while supporting loved ones. The Laguna Honda hospice is a therapeutic community that reflects the socio-cultural diversity of San Francisco and promotes hope, healing, and meaning.

The Zen Hospice Project's affiliation with the Laguna Honda's hospice has helped transform it into a unit that combines the practical elements of caring for the dying within a broader context that focuses on accompanying a person's death with kindness and meaning.

The setting in the Laguna Honda hospice is very Eden-like. It is nestled between viewing gardens affording lush greenery, sunshine, and fresh air. There is an "Art Gallery" which is the center of community life, with daily therapeutic activities and tables for conversation over foods prepared in the "Family Kitchen." And it has a sunny solarium that provides a warm indoor setting and a garden with a wheelchair patio, water fountains, and songbirds all offering a serene and healing environment.

But Laguna Honda is more than a hospital and hospice – it's home to over 1,000 San Franciscans who require 24-hour care to live their lives in comfort and dignity. It's also a community of people who live in the heart of one of the finest neighborhoods in the city. Laguna Honda Hospital rests on a 62-acre wooded grove just across from the Forest Hill Muni station. Its community-based location allows hundreds of families and volunteers easy access to their loved ones, people who require specialized and extended skilled nursing care.

For the past 133 years Laguna Honda Hospital has filled an important reservoir in San Francisco's landscape. It's a reservoir of help, hope and the best of the human spirit. We should do everything in our power to save it. ▼

LETTERS

His picture was in the ad, but ...

I am writing to issue the following:

In the September 23 issue of the *Bay Area Reporter*, the Alice B. Toklas Lesbian and Gay Democratic Club placed an advertisement responding to an ad placed a week earlier by the Clint Reilly for Mayor campaign challenging Alice, and the club's endorsement of the current mayor. In their ad, Alice states that they are, "just proud to support the re-election of Mayor Willie Brown."

This ad uses a photograph taken of the 1997 Alice Executive Board and lists their names, along with the names of current board members not pictured. This implies that those persons, as "Alice Executive Board members, and former Executive Board members," endorse the re-election of Mayor Brown. However, as a person who proudly served on the 1997 Alice E-Board (nearly two years before the club endorsed Mayor Brown for re-election), who is in the picture, and who is listed in the ad, I have not endorsed *any* candidate for mayor.

While I agree that Mayor Brown has a good record in regards to lesbian, gay, bisexual, and transgender issues, there are still many areas where I have concern. These are concerns that I have with current candidates running against the mayor, as well. I, along with majority of San Franciscans, am still weighing the issues, and how the candidates stand on the issues.

Until I have sufficient information from and about the candidates, I will not endorse anyone. And, for any person or organization to make that choice for me, goes totally against my principles.

Marc Gofstein
San Francisco

Go ask Alice

Mayoral candidate Clint Reilly has quite a challenge separating fact from fiction. His recent purchase of a full-page ad bashing the Alice B. Toklas Lesbian & Gay Democratic Club in the *B.A.R.* comes as no surprise considering his record of abuse and intimidation. Does he actually expect to raise support from the community by attacking one of San Francisco's oldest, largest and most established lesbian and gay organizations?

Why is Reilly attacking Alice? Earlier this year, Alice webmasters Paul Hogan and Scott Moore received a request from Reilly asking for a link to their website from the Alice site. While researching the request, they found that Reilly's web consultant had pilfered likely domain names for Reilly's key rivals, denying access to Tom Ammiano, Willie Brown, and others. Alice reported Reilly's cybersquatting, and the *San Francisco Chronicle* ran the news on page one. Numerous news organizations picked up the story, including the *San Francisco Examiner*, *Wired Online*, and *SF Weekly*. Reilly's staff of bullies went ballistic when the news hit, turning their efforts to smearing Alice, including personal attacks on our members. Let's set the record gay.

Fiction: Alice and consultant Robert Barnes are the same entity, and Barnes has been hired to oppose Ammiano's ATM legislation. Fact: Alice endorsed Ammiano's ATM legislation. Robert's business interests have no more bearing on club decisions than any other members' interests. Alice has taken different positions than Barnes on this and other issues. Alice has 30 or so executive board members, all with their own opinions, careers, and political views.

Fiction: Alice "unfairly linked" Reilly to the Knight initiative, even though he's retained the legislation's legal team, Bagatelas & Fadem, as legal counsel for his campaign. Bagatelas & Fadem wrote the Sunshine initiative, what's the big deal? Fact: Sunshine initiative Chair Ross Mirkarimi said in a September 2 *B.A.R.* article, "Had I known, I never would have hired them for the job. This is a lesson that will teach us to be more discerning shoppers." Reilly continues to use Bagatelas & Fadem, claiming that it is no big deal. If you're rich, white, and heterosexual, maybe it's not.

Distortion: Reilly's "generous support" of the United Airlines Boycott. Fact: In an article regarding Reilly's link to the Knight initiative in the August 26 issue of the *SF Independent*, Jeff Sheehy of the Milk Club and the United Against United campaign said, "Yes, he helped us out with a check for \$7,500 ... but it was like a shakedown. He wanted to get out of it as cheaply as he could. He didn't leave us with a feeling of any commitment on his part, but with a sense that this was definitely a quid-pro-quo: his check for our endorsement."

Paranoid Lie: Brown supporters "took advantage of elderly Alice member Bob Basker, inducing him to sign a letter stating that 'he doesn't remember Clint Reilly in Dade County 1977.'" Fact: Basker, Dade County activist, stands by his statement and was appalled at this characterization. "Lesbians and Gays for Clint Reilly" should be ashamed for allowing Reilly to manipulate them into bashing the gay community with ageism, racism, and homophobia. Their stereotypical portrayals of Barnes (a campy, evil drag queen), Brown (a pimp or thug) and the eloquent Basker (an elderly fool) turned our stomachs.

Fact: We will not allow Reilly's aggression sway us

from our resolve to be an empowering force for the gay and lesbian community in local, state, and national politics. For nearly three decades, Alice has been instrumental in gaining power for the gay and lesbian community, power that Reilly now wishes to splinter for his own ends. Any person who attempts to divide our community – as Reilly is trying to do – is no friend of our community. We have no doubt in our minds that we made the right decision by endorsing America's most pro-gay mayor, Willie Brown. For a detailed response, visit the Alice website at www.alicebtoklas.org.

Dean Goodwin and Esther Lee, Alice Co-Chairs
Members of the Alice B. Toklas Executive Board

Jordan supporter knocks Reilly

Regarding the full-page ad (*September 16*) attacking Robert Barnes and the Alice B. Toklas Democratic Club paid for by Clint Reilly:

I am frequently on opposite sides of political issues with Robert Barnes. In this mayoral race, he supports Willie Brown, and I support Frank Jordan. However, I find Mr. Barnes to be a hardworking and worthy adversary. That he engages in a take-no-prisoners approach to political campaigns should not shock anyone. That is the job of any effective political consultant, and Mr. Barnes is good at his job.

Clint Reilly's unnecessarily vicious attack on Mr. Barnes and Alice substantially detracts from the meaningful issues that the ad ultimately raises about the "leadership" of Willie Brown.

How sad that Clint Reilly's campaign has taken up the tactics of Willie Brown and made the political personal. If Mr. Reilly wins, is the vindictive blather in his full-page ad the type we have to look forward to for the next four years? Mr. Reilly's mean-spirited, over-the-top attack ad makes the best case for not voting for him that I have seen so far.

However one views the candidates' supporters, let's stick to the issues. This race is too important for the future of San Francisco to have it be used as a personal platform for the rich and/or politically powerful to attack their enemies.

Robert E. Oakes
San Francisco

Gay left a laughingstock?

The backers of the so-called queer youth shelter are a small group of politically correct zealots who want to force their views on the rest of the community. They make excuses for drunks and junkies who trash common spaces. They denounce their neighbors as politically incorrect for wanting to live in a neighborhood that's safe, clean, and peaceful. And they do all this in the name of progressive politics.

These zealots have made the gay left into a laughingstock. It's as though they're on a bad acid trip, confusing the Marx Brothers with Karl Marx. The result: "A Night at the Revolution," starring Zippo, Harpo, and Groucho!

Let's slough off these clownish zealots and return the left to its most secure foundation: respect for community.

Arthur Evans
San Francisco

Protect neighborhood's middle class character

I read with interest Supervisor Mark Leno's guest column in the September 2 edition. He says "If we are at all to be successful in the face of what is undoubtedly one of the greatest challenges before us today, would it not be wiser to singularly focus on our collective goal?"

The problem is that we do not have a collective goal. My goal is to preserve and protect the middle class character of the neighborhood I live in. That character is threatened by an invasion of misdeemeanors correlated to (but not necessarily coextensive with) homelessness: Panhandling, loitering, sleeping on sidewalks, littering sidewalks with food wastes that attract rodents and pigeons, public urination and defecation, public commerce in and use of dangerous drugs in ways that endanger the health and safety of non-users.

I want these stopped. To paraphrase Lincoln: If I can preserve the neighborhood by helping all of the homeless, I would do that; if I can preserve the neighborhood by harming all of the homeless, I would do that, too. And if I can preserve the neighborhood by helping some of the homeless and harming others of them, I would do even that.

The City Athletic proposal falls into category three. None of us should be deluded for a moment to believe that a facility of this type and size could possibly serve all of the people who would be attracted to it. At the same time, one can reasonably hope that the number of people to be rehabilitated by the facility will exceed its bed capacity as the nature of the assistance is (and must be) temporary.

But in order for such a facility to work, it must fit

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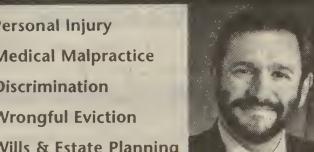
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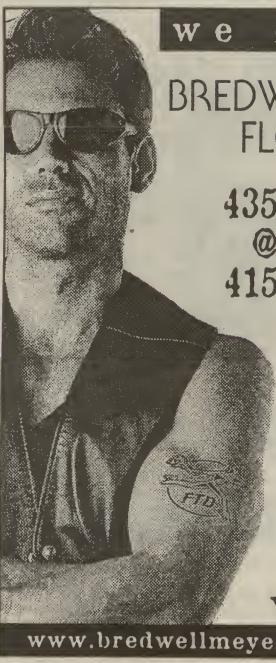
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Mailstrom

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into the larger goal. For the good of the neighborhood and for the protection of those who are being helped by the facility, a zone of quarantine must be created and maintained around the facility much as there are special restrictions on noise around hospitals or drug activities around schools. Police powers must be available and used proactively to deter and punish the anti-social activities enumerated above. I would tentatively draw the boundaries of a vagrancy-free zone at Eureka on the west, 17th Street on the north, Sanchez Street on the east, and 19th Street on the south, with particular emphasis on the public spaces that are contained therein or adjacent thereto: Collingwood Park, the park adjacent to the City Athletic Club, Harvey Milk Plaza, the grounds of the Harvey Milk Library and Health Center #1, and the parks at Beaver and Noe and the States Street playground. Supervisor Leno mentioned the trust issue, and I think it is an important one. Politicians have been promising action relating to homelessness at least since Senator Feinstein was Mayor Feinstein. Residents are understandably cynical and distrustful. We will oppose plans that have a demonstrable downside risk without any clear plan or goal to provide safer, cleaner, and more civil public spaces in the neighborhood. In order to begin a process of creating trust, I suggest that the city enter into a compact with this neighborhood whereby the continuance of the shelter is linked to the maintenance of the special enforcement zone, so that if the zone is overturned by the courts, the shelter will be closed.

Richard Gorin
San Francisco**Castro dialogue begins**

"Not in my neighborhood you don't," seems to be what Mr. Batt, president of the Merchants of Upper Market and Castro (MUMC) association is saying. [Mailstrom, September 9.]

Mr. Batt, you wanted dialogue. Here is one man's opinion. As a resident of the Castro I welcome the change that the neighborhood may soon see. Maybe the new millennium will not only bring new growth and economic diversity to the neighborhood but maybe will also bring a new merchant association as well, one who can see beyond the rainbow flag.

As my partner and I take our evening walks through the neighborhood I am frequently reminded of the stagnation the neighborhood is currently encountering. I can count at least seven empty storefronts along Castro Street. The number of homeless and panhandlers is astounding and the condition of the street deteriorates daily. Are we proud of the trash we toss in the street?

Your fear of chain stores amazes me. Let's count what we already have: Tower Records, Radio Shack, Books Inc., Subway, Crossroads, Noah's Bagels, A.J. Ferrara, Walgreens, The Body Shop, Don't Panic, and Cala Foods. Then, recalling Dolly Parton's line in the movie *Steel Magnolias* when she opened her second hair salon, "I'm a chain now!" That makes Rolo, Cliff's, Does Your Mother/Father Know?, Body/Citizen, Castro Video, Superstar Video, and Mainline Gifts chain stores. We have diversity in dining establishments, especially if you like noodle bars, coffee houses, and burrito joints. We have a new used furniture store opening soon (that will make three in the neighborhood), and a new beauty salon just opened, (by the way he's a chain too) although I'm not sure about the future success of that one especially with all of the shaved heads in the neighborhood.

As a 17-year veteran of the retail industry, yes I've managed both a Pottery Barn store and a Gap store, I think the neighborhood should be flattered that Williams Sonoma, Inc. and Gap, Inc. think that there is potential on our street. They do not just throw up a store anywhere. Please take a look at who one of the major sponsors of the AIDS Walk is and who with their generous donation made the new Under One Roof store what it is today. A Barbra Streisand museum or Under One Roof, which one benefits the community more? We should invite the Gap into our neighborhood. I know for a fact that both corporations employ a huge number of neighborhood residents, they pay very competitive wages, offer great benefits (even domestic partner benefits), and give back to the community. A Pottery Barn Design Studio store could employ up to 60 people and a large Gap store almost as many. Gee, can one of those rainbow flag, Billydell-selling, card shops (don't get me wrong, we all have a need for one once in a while, just not a neighborhood full of them) already in the neighborhood offer that? In addition, those companies require their management to not only maintain the inside of their buildings, but the outside as well. What a concept, a clean storefront.

My shopping excursions to the Embarcadero, Stonestown Galleria or even Chestnut Street because they all offer both a Gap and a Pottery Barn involves money being spent in places other than my own

neighborhood. What a shame.

Maybe some of the pleasures that the tourists see that they don't see back home are some that they shouldn't. Panhandling and the homeless, the litter and the trash on the streets, the empty storefronts, the plethora of "Only on Castro" card shops, the boys doing the fruit loop around Collingwood Park at all hours of the day and night, and the general feel of the ghetto that our neighborhood has become.

It's time that we stop blaming corporations for our neighborhood's demise. They could be our ticket to economic prosperity, after all a Castro Street as clean and prosperous as a Chestnut Street would not be a bad thing.

Mark Massey
San Francisco**Whose theory is bigger?**

The September 2, 1999 Bay Area Reporter reports that the Michigan Womyn's Music Festival has changed its policy so as to allow attendance by transsexual women provided that they're post-operative and legally female. This amounts to an acknowledgment by the festival organizers that biological and legal reality should take precedence over feminist theory. Apparently this isn't good enough for Riki Wilchins and the other self-proclaimed transgender educators who organized Camp Trans this year. With an arrogant "my theory is bigger than your theory" attitude, Wilchins insists that the festival organizers accept the transgender movement's contention that gender is a social construct – a contention that's insulting not only to feminists, but to many transsexual women. If Wilchins had any pride in her own subculture, perhaps she'd invest some time and energy into events organized by and for transsexuals, instead of harassing non-transsexual women.

Ashley Sinclair
Portland, Oregon**About those classical singers**

In his article [September 2] on the upcoming San Francisco Symphony season, Philip Campbell noted that the singers for the opening night gala, Angela Gheorghiu and Roberto Alagna, would be replaced in subsequent performances by (in his words) "Nicolle Foland and Marcus Haddock (who?)."

For Campbell's and B.A.R. readers' information, here's who: Foland has sung leading roles to much acclaim on the stage of the San Francisco Opera while still very young, and several of her performances have been praised in the pages of the B.A.R. itself; Haddock has scored successes in Verdi operas at a time when Verdi tenors are practically an extinct species.

Bitchy put-downs are appropriate only when their target is worthy of scorn.

John Gildersleeve
San Francisco

[The arts editor responds: Campbell's remark was a nod to the relative celebrity factor of the two sets of performers; no disrespect to Ms. Foland and Mr. Haddock was intended.]

Film stirs things up in Idaho

Recently, the film *It's Elementary* was shown on Idaho Public Television. This show takes viewers into classrooms to show how teachers are dealing with gay and lesbian issues that may come up in class or on the playground. The scheduling of the program caused considerable controversy here in Idaho but the manager of Idaho Public TV courageously held his ground and the show did air. Even in one of the most conservative areas of the United States there are people who not only believe in respect for others, but also object vehemently to censorship.

I wanted to ensure that as many people as possible understand the position that a very wealthy individual and a nationwide company took on this issue. Mr. Frank Vandersloot of Idaho Falls is president of Melaleuca, Inc. In August he confirmed that both he and his company paid for numerous billboards to be placed throughout the state of Idaho protesting the showing of this documentary. In addition, Mr. Vandersloot was quoted as saying that the airing of this show would "permanently damage little lives" and that he hoped that "this form of child abuse would not be accepted in our community."

Now these actions are all certainly within the rights of any individual. In the end, many of us applauded Mr. Vandersloot and others in the Eagle Forum and the Christian Coalition for raising the awareness of gay and lesbian issues and helping to make *It's Elementary* one of the most watched shows on Idaho Public Television. I am returning the favor by raising the awareness of the gay and lesbian population as to how the profits of Melaleuca, Inc. are being used. No small part of those profits is coming from gay and lesbian customers and sales representatives. I am sure that Mr. Vandersloot understands the concept of personal accountability.

Dan Corsberg
Idaho Falls, Idaho

POLITICS

Expected Buchanan bolt from GOP splits party

by Wayne Friday

Things were almost going too well for George W. Bush, the Texas governor who has already raised over \$50 million in his quest to become the next president. Money keeps rolling into the Austin headquarters of the Bush-for-President campaign in leaps and bounds. Some Bush supporters are beginning to worry that their man will go over the \$100 million mark by the time the New Hampshire primary takes place early next year, adding to the perception that Bush and his oil-rich crowd are trying to "buy" the White House. In spite of Daddy's famous name identification, the tens of millions in campaign bucks, the huge lead in early polls, and the all-too-smooth campaign machine, all is not going well for Bush. The problem?

Once again, it's that maverick perennial pain-in-the-ass Republican, Patrick Buchanan. Twice before in the past two national presidential elections, two men—Buchanan and Ross Perot—have been the bane of the Republican Party; some would say that between the two, they managed to do enough harm to the GOP to swing the past two elections to the Democratic ticket. Certainly, that could have been the case in 1992 when Perot, running as the Reform Party candidate, pulled in more than 19 million votes, mostly from would-be Republican voters.

This year, there appears to be a move, albeit a quiet one, to team up the sore-losing also-ran Buchanan with the Bush family-despising Perot to keep yet another Bush from moving back to 1600 Pennsylvania Avenue. Buchanan, the fascist-leaning, anti-abortion, homophobic, isolationist holdover from the Richard Nixon years, is well aware of the fact that he has no chance of keeping Bush from landing the GOP presidential nomination, so he will announce in a couple of weeks that he is leaving the Republican Party—forever—and will actively campaign to land the Reform Party nomination. Perot is in a battle for control of the Reform Party with Jesse Ventura, the upstart accidental governor of Minnesota. At stake is \$12 million in national campaign funds the party will get.

Ventura wants New York millionaire developer Donald Trump as the presidential nominee. Perot's big bucks, however, still control the Reform Party machinery and he would rather see George W. lose the White House with his man Buchanan doing the dirty work as spoiler and have any Democrat win than watch any kid of George Herbert Walker Bush, Perot's longtime political enemy, win the presidency. Can Buchanan, as the nominee of the Reform Party, swing enough disgruntled Republican votes from the presumed GOP nominee to swing the election to either Al Gore or Bill Bradley? Probably. After all, in 1996, while losing the nomination to Bob Dole, Buchanan's under-funded, half-

hearted effort for the nomination still pulled in more than 3 million votes in the primaries.

As for Buchanan the man, let's take a look. We already know that he's a homophobic, anti-woman pro-lifer, with views right up there with the likes of David Duke. Now, he has put out his latest book that apologizes for Adolf Hitler's World War II (well, apologizing for Hitler, at least). Buchanan's new book, *A Republic, Not an Empire*, includes passages questioning whether Hitler chose to wage war with the West or was driven to it by Britain and France's promise to declare war on Germany if the Nazis invaded Poland.

Additionally, he argues that in 1941 Hitler was preoccupied on the Russian front and did not pose a threat to the United States. Buchanan, who has made a number of anti-Semitic remarks in his colorful political past, is also well known as a hateful gay-baiting homophobe who once said that "AIDS is nature's retribution against homosexuals."

Arizona Senator John McCain, himself a long shot for the GOP presidential nomination, took the lead last week by declaring that, "I'm fully aware of the political implications of a Buchanan third-party candidacy; but regardless of what the polls show, our Republican Party must stand on principle."

Will Bush take the high road that his own father, as well as Ronald Reagan (the very man that Bush likes to compare himself with so often when he is on the stump) took some 10 years ago when they went after another Hitler apologist (Duke)? Don't bet on it. This is all about politics and Bush wants to move to the White House pretty badly. In fact, it was Bush who only last week chose to overlook the anti-Semitism of Buchanan for the past several years. Bush also had Jim Nicholson, the GOP national chairman, meet quietly with Buchanan last week to beg him not to leave the GOP, asking instead that Buchanan stay and "work with us within the party." Two days after the Nicholson-Buchanan meeting, Bush himself openly appealed to Buchanan, the man who now wants to turn Hitler into a "misunderstood" statesman, to please "stick with the party," adding, "I'm going to need every vote I can get among Republicans to win the election."

McCain, and to a lesser extent Elizabeth Dole, have called for Buchanan to take his politics of hate and to "get out of the party," while Bush, ever mindful of the like-minded voters Buchanan might take with him, is begging the Hitler apologist to stay and stand by his side as he campaigns for the White House. Doesn't say a hell of a lot for the soul of Bush, does it?

This week, Abraham Foxman, the highly respected national director of the Anti-Defamation League, accused Bush of putting "politics over principle" and added that Bush should show some leadership by saying that a Pat Buchanan, with views like

those, does not belong in the Republican Party."

They might not be saying much, but to be sure there are a lot of smiles coming from both the Gore and Bradley camps these days.

Politics and people

From Hollywood: Actor Kevin Spacey, once again denying rumors that he is gay, says the upside to all this is that "for women, it's a challenge: they want to be the one to turn me around, and I let them." (Yawn.)

Yesterday, another actor, Warren Beatty, spoke to a large crowd at the Beverly Hilton hosted by the Southern California Americans for Democratic Action, so by the time this edition hits the street today we will likely know if Beatty will seek the Demo presidential nomination.

Then there's rocker Elton John and good friend George Michael, who breathlessly announced to the world last week that they will attend the December 1 World AIDS Day in London dressed as Barbie and Ken. You guessed it, Elton insists on being Barbie.

Hall of Justice buzz has it that respected Public Defender Jeff Brown could be tapped for a judicial spot by Governor Gray Davis any month now; however, another lawyer who hangs out at the Hall and who keeps hinting he is slated for a seat on the bench soon would be well advised not to hold his breath.

Speaking of the campaign for City Hall, the polls might not reflect it, but Mayor Willie Brown seems mighty popular on the campaign trail. I ran into him on Polk Street last week and merchants and shoppers alike clamored for a handshake and a photo of the mayor.

President Bill Clinton is scheduled to be the featured speaker at New York's gay and lesbian Empire State Pride Agenda's annual fall dinner on October 7 at NYC's Sheraton New York Hotel.

District Attorney Terence Hallinan in the current edition of *San Francisco Frontlines*: "I was never a member of the Communist Party, because my father advised me to get my law degree first. By the time I did, the Communist Party had managed to make a mess of itself, so I never joined. I consider myself a Marxist. I believe in dialectical materialism; I believe that socialism is the best possible society we can have."

While many might find that an interesting quote (even for "progressive" San Francisco), my Quote of the Week still goes to Vice President Al Gore, speaking last Saturday to the Democratic National Committee in Washington, D.C., blasting Bush for his refusal to add sexual orientation victims to hate crimes laws in Texas. Citing two particularly vicious crimes, one racial and the other related to homosexuality, Gore said: "If James Byrd can be dragged behind the back of a pickup truck by bigots because of his race, and when Matthew Shepard is crucified on a split-rail fence by bigots (because of his sexual orientation), how can any political leader say that there is no difference between hate crimes and other crimes?" ▼



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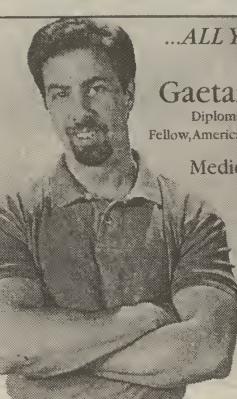
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What were physique magazines?

by David Bianco

At the turn of the 20th century, Bernarr Macfadden – a publisher, health enthusiast, and presumed heterosexual – began putting out the first male bodybuilding magazine in the United States. *Physical Culture* was filled with almost-nude photographs of sculpted, athletic male bodies, which made it understandably popular among gay men. Macfadden, however, didn't intend his magazine for sexual titillation. When he became aware of its homosexual following, he publicly denounced his gay readers as "painted, perfumed, kohl-eyed, lisping, mincing women," whom he encouraged other men to beat up.

Macfadden's success with the magazine sparked the founding of many copycats, none of which were intended for a gay gaze. Just after World War II, however, gay photographers began to publish their own work celebrating the male body beautiful. Two gay-run photo studios, Bruce of Los Angeles and the Athletic Model Guild, led what became known in gay culture as the physique movement.

Initially, these photographers peddled their work through their own mail-order pin-up businesses. Fifteen cents bought a full catalog of available photos. Bob Mizer was only 23 when he started AMG and its catalog in 1945. He originally operated out of a spare room in his mother's house. She wasn't particularly happy that he was gay, but she cooperated because she liked the extra income he shared with her. When Mizer's business boomed, he built a separate studio next door to mom. He recruited models at gyms and along Venice Beach, searching for a particular type:

chiseled, muscular, white. Many of the models he hired were heterosexual.

Popular demand for these homoerotic images grew, and Mizer looked for another way to distribute them. In 1951, he began publishing *Physique Pictorial*, a pocket-sized magazine created especially for gay audience. Eventually there were several dozen physique magazines, serving as many as 70,000 readers by 1958. Many also included illustrations and launched the careers of erotic artists such as Tom of Finland. Gay men signed up for subscriptions or bought the magazines at newsstands, though at that time doing either was considered extreme-

ly risky.

Because of the oppressive atmosphere of the 1950s, physique magazines were careful to disguise their homoerotic intent. Postal inspectors and FBI agents were on the lookout for pornographic content, such as "excessive genital delineation." They particularly targeted gay publications, trying to indict them for violation of the 1873 Comstock Act, which prohibited sending obscene material through the mail. To avoid harassment, *Physique Pictorial* adopted a lofty mission statement: "A fine healthy physique," it claimed, was "a great compliment to our creator who planned for the utmost perfection in all of his universe." A beautiful body, according to Mizer's publication, "makes the soul sing."

A number of early physique magazines, with names like *Grecian Guild Pictorial*, *Adonis*, and *American Apollo*, tried to cover their tracks by purporting to foster the "Grecian" ideals of morality, honesty, and physical beauty. Photos of men in G-strings or with carefully placed fig leaves ran

next to articles on the development of the mind and spirit, often written by clergy members. "I seek a sound mind in a sound body," was the *Grecian Guild Pictorial*'s credo. "I am a Grecian." The word "Grecian," however, could easily be read as underground code for "gay." *Grecian Guild Pictorial* became increasingly campy and tongue-in-cheek over time, comparing its own images to "the magnificent art treasures handed down from antiquity."

Also popular in the 1950s were "all-American" physique magazines with names like *Vim* and *Trim*. Unlike other physique magazines of the time, all-American ones regularly included images of African American men. They typically featured photographs of muscle men engaged in weight-lifting contests and carried articles about the benefits of exercise. Though *Vim* and others were geared toward gay men, they camouflaged their purpose by promoting the traditionally masculine, he-man interests of sports and competition.

Despite all these efforts at concealment, physique magazines came under repeated attack from the U.S. Post Office and law enforcement agencies and were often required to defend their right to exist in court. In 1965, one case, *Manual Enterprises v. Day*, went all the way to the Supreme Court. A significant victory was won when the high court ruled against the obscenity charge, stating that the publication in question lacked "patent offensiveness," even though it was "unpleasant, uncouth, and tawdry."

The court decision in *Manual Enterprises v. Day* made way for a flourishing of gay pornography, complete with full frontal nudity. Physique magazines were too tame by comparison and either fizzled out or completely revamped themselves to meet the new trend. Mizer began producing low-budget movies with (as *The Advocate* reported in 1970) "hunky actors" and "slapped-together settings" like Marine barracks and locker rooms. These movies were the direct descendants of the first modern gay erotica, physique magazines. ▼

For further reading

The Complete Reprint of Physique Pictorial, 3 vols. (Taschen, 1997)

Ellenwein, Allen. The Homoerotic Photograph: Male Images from Durieu/Delacroix to Mapplethorpe (Columbia University Press, 1992).

Hoover, F. Valentine, III. Beefcake: The Muscle Magazines of America, 1950-1970 (1995).

Morgan, Tracy D. "Pages of Whiteness: Race, Physique Magazines, and the Emergence of Public Gay Culture." In *Queer Studies: A Lesbian, Gay, Bisexual, and Transgender Anthology*, eds. Brett Beemyn and Mickey Eliason (New York University Press, 1996).

Gay Essentials, a collection of David Bianco's *Past Out* history columns, is forthcoming from Alyson Publications this October. He can be reached at DaveBianco@aol.com. For more *Past Out*, visit www.planetout.com.

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COMMENTARY

The year of living legislatively

by Nancy Boutilier

Welcome to the year of living legislatively. How fitting it is that in this season of harvest, the seeds planted by some of our friends in Sacramento are finally bearing fruit.

Governor Gray Davis has promised to sign the state domestic partners bill, AB 26, introduced by Assemblywoman Carole Migden (D-San Francisco) last December. The bill offers legal recognition of same-sex partnerships at a time when the Knight initiative is attacking our right to define our families for ourselves. It seems to me that the more demonstratively Californians show support for the domestic partners legislation, the more likely some of the on-the-fence legislators might see reason to distance themselves from the Knight initiative bandwagon.

The governor should also be weighing in on two pieces of anti-discrimination legislation that have arrived on his desk for signing, AB 1001 and AB 537. The first, AB 1001, would make sexual orientation an "unlawful bases for discrimination in employment and housing accommodations." And in plenty of time for Thanksgiving, too.

The second, AB 537, is California's Student Safety and Violence Prevention Act of 2000. It acknowledges that "all students of public schools have the inalienable right to attend campuses that are safe, secure, and peaceful."

An abridged version of AB 537 states that "It is the policy of the State of California to afford all persons in public schools ... equal rights and opportunities in the educational institutions of the state."

Of course, what I have omitted here is the ever-important "regardless of" clause. And despite Assemblywoman Sheila Kuehl's (D-Santa Monica) effort to amend the state's education code "relating to sexual orientation discrimination," and explicitly protect lesbian, gay, bisexual, and transgender (LGBT) students from harassment and violence, the revision process eliminated almost every direct reference to sexual orientation.

The bill before Davis has undergone the following edits since its debut:

"[A]ll persons in the public schools regardless of their sex, ethnic group identification, race, national origin, religion, mental



or physical disability, or regardless of any basis that is contained in the prohibition of hate crimes set forth in subdivision (a) of Section 422.6 of the Penal Code, equal rights and opportunities in the educational institutions of the state. The purpose of this chapter is to prohibit acts which are contrary to that policy and to provide remedies therefor."

Egad! They had to substitute 23 words and a number for the two words "sexual orientation."

No high school English teacher would allow for such a graceless editing, except of course if there was a streak of homophobia to be placated. And, indeed, there seems to be an irrational fear involved in this editing process.

After all, the rewriting of the law did not erase the protection of individuals who are sexual minorities, rather, it just erased the words themselves.

As far as I can tell, the only "basis" for protection spelled out by the penal code that legislators just could not bear to see enter the education code is sexual orientation.

What a twisted lesson in reading and writing it is to see our legislators go to such excessive lengths to write protection of queer youth into our education code by keeping the very words out. Despite the moral high ground of concern for "all" students shown in the preamble to the bill, the effort to excise the phrase "sexual orientation" from the bill is pathetic.

Sure, the legislation notes, "The fastest growing, violent crime in California is hate crime, and it is incumbent upon us to ensure that all students attending public school in California are protected from potentially violent



Dykeotomy

discrimination."

And do any legislators believe that sexual orientation is not as much a basis for the hate and violence as any of the mentioned categories?

The legislation also states that, "Not only do we need to address the issue of school violence but also we must strive to reverse the increase in teen suicide," noting too a need to examine the "grim statistics." Well, last time I checked, the grim statistics showed that queer youth are at a higher risk than their straight counterparts for suicide. That makes "sexual orientation" quite

page 27 ▶

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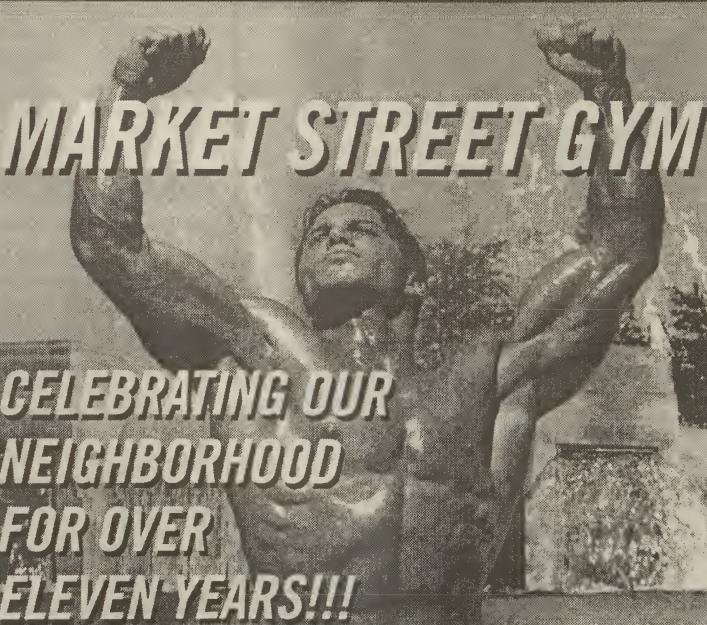
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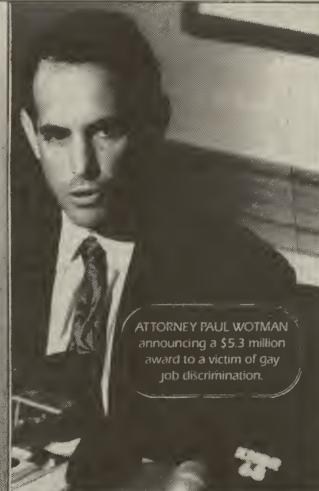
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Pellet gun attack in SOMA alley

by Jane Warner
and Ron McGlashan

Ringold Alley, September 24, 2:02 a.m.: Two men were standing and talking in Ringold Alley, near Folsom and 8th streets, when two young men approached them and said, "You don't belong here." The suspects shot the men several times with pellet guns, and fled into an unknown house on the street. Both men were injured, one with a puncture wound on his arm, the other was shot in the face. The suspects are described as dark skinned African American males, ages 18-21, slender, and wearing dark clothing. One suspect was wearing a stocking cap.

What a tool

Cliff's Variety, 471 Castro Street, September 24, 11 a.m.: After stuffing his backpack with a claw bar, swivel lock, level, two saws, and a ruler, a suspect walked out of Cliff's Variety store without paying for the items. Employees followed him for several

blocks until they reached the corner of 18th and Sanchez streets, where the thief threw down his backpack and began to run. Employees ran after the suspect, caught him, and brought him back to the store where police were waiting. Cited for theft was Todd Rich, 34.

An extra tip

Orphan Andy's restaurant, 3991 17th Street, September 24, 1 a.m.: A customer, upset because he had to wait to pay his bill, began screaming at the waitresses and harassing other patrons. When the manager told him to leave, the suspect responded, "I'll be back to put a bullet in your head." The suspect is described as a dark skinned African American male, 5 feet 9 inches tall, weighing 160 pounds, with wire rimmed glasses. He was last seen walking southbound on Castro Street.

Getting his kicks

Khun Phoa Thai restaurant, 2367 Market Street, September 19, 6:20 a.m.: A motorist waiting for the light to change called 911

after observing a man kick in several windows of the Khun Phoa restaurant. The motorist followed the suspect eastbound on Market Street, but lost him in the area. Police, however, found the suspect at Wild Card on 17th Street. Cited for vandalism was Ralph Urbancic, 39.

Counter offer

Sparky's Diner, 242 Church Street, September 23, 5 a.m.: After ordering a meal of \$45, a group of men tried to pay for it with two credit cards, both of which were declined. One of the men offered to stay while his friends went to an ATM to retrieve money. The friends never returned, however, and the manager called the police. Cited for defrauding an innkeeper was John Muller, 30. ▼

This column is brought to you as a public service of the SFPD Office of Public Affairs and the men and women of the SFPD who protect and serve you. For information call the office at (415) 553-1651, or Ron at (415) 776-9399. The San Francisco Patrol Special Police, which exclusively serves the Castro District, can be reached at (415) 679-1827.

Mora jury hung

◀ page 1

Fazio said that because the jury could only decide between second degree murder and manslaughter, there was no hope for a compromise that would have included the hate crimes enhancement.

"It is my understanding that

based on the lack of evidence to get a second degree murder conviction, the DA could have gone for manslaughter and achieved the conviction with the hate crime enhancement," said Fazio. "Instead, he gave the jurors a choice that prohibited them from even looking at the hate crime issue."

In a statement issued to the B.A.R., Hallinan said he believes his department acted accordingly.

"We felt we did the right thing, and felt that the crime was second degree murder," Hallinan said. "We knew it would not be easy."

The jurors did agree to convict Mora of battery, a charge that he has probably already served time for, according to his attorney Robert Dunlap. ▼

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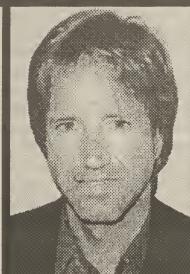
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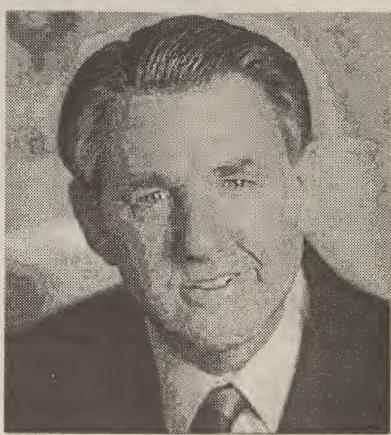
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A Little Straight Talk from an Old Friend of the Lesbian/Gay/Bisexual/Transgender Community



You've heard Willie Brown's smear campaign—that I hired an anti-gay lawyer, and that I "faked my resume" in Dade County 20 years ago. Here is the truth.

- I began working with the LGBT community in 1971 to reform the scandalous treatment of lesbians and gays in our jails.
- I first met Harvey Milk in 1974 when he endorsed an 'unknown' candidate against the machine for State Assembly. He continued to campaign against the machine—"Harvey Milk vs. The Machine" became his preferred motto.
- In 1976, I helped manage the district elections struggle that led to Harvey's victory.
- In 1977, I worked for six months in Dade County, Florida fighting Anita Bryant's campaign of hate they called "Save Our Children." *
- I worked to defeat the "Briggs Initiative" Harvey Milk's first state wide victory. Together, we protected the right of California's lesbians and gays to be teachers.
- Most recently, I personally contributed to the United Boycott—while Willie Brown preferred to bank more "frequent flyer miles." Yet he now grandstands —after its success.

We can accomplish important changes together. The struggle to dismantle the machine is as critical today as it was in Harvey Milk's day. Today, corruption, patronage and pork have made San Francisco the laughing stock of the world.

I'll stand up for integrity and honest government.

* SF Chronicle, 10/7/77

What Willie Brown, the 'Independent' and the Alice B. Toklas Club Don't Want You to Know:

I support gay rights.

I OPPOSE THE KNIGHT INITIATIVE. Same-gender marriage is a natural extension of basic civil rights for all.

It is not the state's role to judge the commitment of people to each other. I believe that one who is willing to make a legal commitment to another should be afforded protection under law equal to others who have made similar commitments.

No one is seriously sidetracked by phony issues like my lawyer's subsequent professional commitments.

As Mayor I will use my connections in every sphere to be an effective spokesman against the Knight Initiative and other bigotry.

QUEER YOUTH SHELTER AND HOMELESS. Every homeless individual, youth or elder, queer or straight, will be provided adequate care and shelter. That is my commitment.

The queer-youth shelter issue demonstrates the failure of Willie Brown's dictatorial, backroom, secretive style of governing. Residents, activists, service providers and officials must collaborate to design a facility that transitions homeless youth off the streets and out of the system with minimal impact on surrounding residents. Brown is unwilling and unable to govern with that kind of collaboration.

COMMUNITY CONTROL OF AIDS FUNDING. Willie Brown's shameless politicization of the Care Council and their funding process risks millions of dollars of funding, jeopardizes the beneficiaries and puts San Francisco's basic fair processes in doubt.

LOBBYING FOR RYAN WHITE FUNDS. Like Willie Brown, I have long-standing personal and political ties to leading power-brokers in the Clinton-Gore administration and in Congress. Unlike Willie Brown, I will use my political capital to benefit others, not myself.

I am 100% pro-choice.

My first job out of college was working for Planned Parenthood in 1969, four years before Roe v. Wade. I have been consistently pro-choice my entire adult life.

I helped elect a generation of women leaders.

Back in 1972, I volunteered for a then-unknown woman running for Marin County Supervisor named Barbara Boxer. Ten years later, I managed her first, successful campaign for Congress. Other women I have worked for and supported include Kathleen Brown, Dianne Feinstein, Nancy Pelosi, Julie Tang and Doris Ward.

I am a lifelong Democrat.

From working with Cesar Chavez in 1972, to helping keep the US Congress and California State Senate Democratic during the Reagan years, to beating the NRA in 1993 and serving as Chair of the Kathleen Brown for Governor campaign in 1994, I have fought to protect students, minorities, seniors and working people.

I am independent of the special interests.

I have a decades-long track record of standing up to the developers, downtown corporations and lobbyists who are bankrolling Willie Brown. I led the fight against the 49ers stadium mall. As Mayor, I will ban live-work lofts and oppose chain stores in our neighborhoods. Harvey Milk made the arguments in his "City of Neighborhoods" speech, it is time to act on his vision for a livable City for all.

...To access the complete Milk Club Questionnaire send an e-mail with the words: Milk Club in the subject to: web@clintreilly.com



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DPH releases STD report

by Liz Highleyman

This month the Department of Public Health (DPH) released its annual report on sexually transmitted diseases (STDs) in San Francisco. California law requires that all cases of suspected or documented syphilis, gonorrhea, chlamydia, chancroid, pelvic inflammatory disease (PID), and non-gonococcal urethritis (NGU) must be reported to the local health department. The STD Annual Morbidity Summary, which reflects STDs reported in 1998, shows a mixed picture, with declines in some sexually transmitted infections and increases in others.

Health Director Dr. Mitchell Katz gave an overview of the annual report at the September 21 meeting of the city's Health Commission. In 1998 there was a nearly 24 percent increase in gonorrhea cases among San Francisco residents, from 1,497 cases in 1997 to 1,852 in 1998. According to Katz, the gonorrhea rate also increased slightly from 1996 to 1997, but the number of cases remains "far below the rates reported in the early 1980s," when annual gonorrhea cases topped 16,000 and then began a steady decline. Gonorrhea rates in San Francisco are higher than the rates for the U.S. and for the state as a whole. Gonorrhea rates were consistently higher in 1998 than in 1997 across gender, racial, and age categories; the increase in the gonorrhea rate among women was the first since 1994, and the increase among adolescents was the first since 1993. Over a third of gonorrhea cases were seen at City Clinic, which specializes in STD treatment, and 15 percent were seen at family planning clinics and jails.

The number of cases in jails have increased from 24 cases in 1996 to 73 cases in 1997 to 108 cases in 1998, likely due to intensified screening. Cases of male rectal gonorrhea increased by 20 percent, from 129 in 1997 to 158 in 1998; similar increases were seen in 1995 and 1996.

Syphilis cases declined 29 percent in 1998, from 187 cases in 1997 to 132 in 1998. The decrease was consistent across gender, racial, and age categories. Syphilis begins with genital, anal, or oral sores followed by a rash and, if untreated, remains latent in the

body and may lead to long-term consequences including brain and heart damage, dementia, and death. The number of early or recently acquired syphilis cases reported in 1998 was 40, a steep decline from the 73 cases seen in 1997. The 1997 rate reflected a sharp increase over 1996, but the 1998 rate fell back to the 1996 level. The number of early syphilis cases in 1998 is the lowest reported since 1955, and reflects progress toward a national goal of eliminating the disease. Despite the decline, San Francisco's early syphilis rate remains higher than that for the U.S. and for the state as a whole. One case of congenital syphilis was reported in 1998.

Dr. Jeffrey Klausner, director of the DPH's STD control unit, told the Bay Area Reporter that the simultaneous increase in gonorrhea and decrease in syphilis is likely due to different transmissibility factors; for example, oral sex is a "known, easy way" to transmit gonorrhea, but not syphilis. He also noted that syphilis is "more amenable to traditional public health disease control measures such as screening and contact tracing." He said that the spike in syphilis cases in 1997 was not unexpected; because there are relatively few cases of syphilis in the city, a large percentage increase may actually represent a small increase in the absolute number of cases. With STD reports, Klausner said, one should "focus on trends, not year-to-year differences."

According to Michael Petrelis of the AIDS Accountability Project, who has been calling for the release of the STD report for the past few months, the decline in syphilis cases conflicts with the DPH's recent warnings about a syphilis outbreak among gay men who participate in online cruising forums. "I bet many people thought syphilis was raging out of control in gay male chat rooms on AOL [America Online] after the alerts this summer from the health department," he said.

The number of reported chlamydia cases increased by 16 percent, from 2,553 in 1997 to 2,611 in 1998; the chlamydia rate also increased in the past two years. Katz noted that this jump may be due in part to more intensive screening efforts in family planning clinics and jails and the use of a more sensitive test; peo-



Dr. Jeffrey Klausner

Rick Gerhardt

ple with chlamydia often have no symptoms and cases may only be detected when screening programs are in place. Cases of non-gonococcal urethritis decreased by 15 percent in 1998, from about 850 to about 720 cases. The rate of pelvic inflammatory disease increased slightly, to about 75 suspected or confirmed cases.

Rates of gonorrhea, syphilis, and chlamydia were highest among African Americans and lowest among whites and Asians, with intermediate rates for Latino/as and Native Americans. Klausner said that these differences were due in part to patterns of mixing among sexual partners and to "historic imbalances in access to health care."

The state does not require providers to report the sexual orientation or behavior of people with STDs, so the summary does not include data on STD rates and numbers for homosexuals, bisexuals, and heterosexuals. However, the DPH considers cases of male rectal gonorrhea to be a marker for unprotected sexual activity among men having sex with men." Petrelis wondered why, when there are 158 cases of male rectal gonorrhea out of a total of 1,852 gonorrhea cases, the DPH seems to focus disproportionately on gay men: "Will the health department target the majority of folks contracting gonorrhea in San Francisco – heterosexuals – with inflammatory ads and alerts?" Petrelis also said that the number of cases of male rectal gonorrhea, which is thought to be transmitted by the same unprotected sexual activities as HIV, suggests that the consensus estimate of 500 new HIV infections per year may be too high.

Klausner told the B.A.R. that STD prevention and control can contribute to HIV prevention, and that the DPH was "actively working with community groups to increase education and awareness and to give people the skills to protect themselves." Especially important, he said, were the consistent use of condoms and regular STD screening. ▼

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From 'Feast' to famine

Popular pansexual event canceled

by Ed Walsh

Organizers say they've had to scrub the widely popular pansexual fundraising event "Feast" planned for this Friday, October 1, as a result of the continuing San Francisco Police Department's (SFPD) crackdown on South of Market (SOMA) clubs.

"The police are committing cultural homicide," said Feast's founder Terrance Alan, who began Feast in February and has held a total of four Feast parties. Alan said he had planned to hold two more Feasts before retiring the venue in December.

Feast had been held in the Power Exchange sex club at 74 Otis Street. Like SOMA dance clubs, Power Exchange has come under close police scrutiny in recent months. That scrutiny no doubt only intensified after an argument and shooting outside the club last week that left a bystander with a grazing gunshot wound to the leg.

"We frantically looked for another place to hold it," said Alan, adding that he was just informed last week by Power Exchange owner Mike Powers that because of the high profile nature of his event, Powers couldn't take the risk of hosting Feast.

Alan said his Feast parties have been growing in popularity and he expected the October 1 celebration to draw 1,500 people. Proceeds from that event would

change on October 1 anyway because he expects many people who haven't heard of Feast's cancellation will show up. Powers plans to donate Power Exchange's proceeds that night to defray Feast's costs and support its charities. Although Alan donates his time, he estimates he has lost \$5,000 in advertising, promotion, and staffing costs because of the cancellation.

Will the exile from Power Exchange mean the end of Feast? Alan hopes not but said it will be a challenge to find a space that can accommodate 1,500 people.

Alan, who describes Feast as a "pansexual queer cabaret," said that he envisioned the venue as his way to give back to the gay community. "I'm a 19-year survivor of the AIDS epidemic," said Alan. "I feel like I've been given a new lease on life. I have a very strong commitment to the community, my family."

Alan said Feast initially involved about 90 percent gay men when it began in February and has evolved and grown to be about 50 percent gay men and 50 percent other sexualities. Differ-



Terrance Alan

have benefited the Dimensions Clinic for lesbian, gay, bisexual, transgender, queer, and questioning (LGBTQQ) youth and the Harvey Milk Institute.

Alan said he understood Powers' concerns that police might

"For police to concern themselves on this level for one noise complaint every two months is ludicrous." — Mike Powers

use his event to hurt the Power Exchange. "I wouldn't want to do anything that might jeopardize Mike Powers's license," said Alan. "He has been a true hero of the gay community. He had agreed to donate his club space six times this year for Feast."

Powers told the Bay Area Reporter that he's very disappointed he had to cancel Feast and hopes the intense police scrutiny of his club will end. "There should be a lot more concern for the police to deal with what's going on in a closed building," said Powers. "For police to concern themselves on this level for one noise complaint every two months is ludicrous."

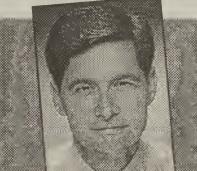
Alan plans to be at Power Ex-

ing itself from other sex parties, Alan said past Feasts have featured art and entertainment. "They came for the entertainment but stayed for the sex," said Alan.

Alan has been no stranger to controversy. Five years ago, he hosted the now-infamous "Visual Aid" New Year's Eve benefit that was raided by police and resulted in a number of lawsuits and charges of police brutality and homophobia against the SFPD.

Alan, 46, recently purchased the Campus Theater, renaming it the "New Meat Campus Theater" after his New Meat adult gay video series produced by his company, Allen Alan Pictures. He also publishes *Fetish* magazine. ▼

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■ NIH research showed people taking CRIXIVAN in triple therapy lived longer and experienced fewer opportunistic infections.

Recent year-long research conducted by the National Institutes of Health (Protocol ACTG 320) studied over 1,000 patients and confirmed results from another study. The group of patients receiving CRIXIVAN along with 3TC and AZT achieved a reduction in deaths and AIDS-defining illnesses over those taking 3TC and AZT alone. This reduction was significant enough for the NIH to recommend the study be stopped, so that all participants could benefit from the findings. Because the study was ended early, there was insufficient data to determine the statistical impact of CRIXIVAN on survival.

■ CRIXIVAN in triple therapy continues to hold serum viral load down below the limit of detection at the one year mark.

In a separate, ongoing landmark study, over 90% of the 31 patients receiving CRIXIVAN, AZT, and 3TC reduced their HIV serum viral load below the limit of detection after 24 weeks (as measured by available tests; the virus may still be present in other organ systems). Importantly, the limited number of patients who chose to stay with the study for longer periods of time maintained these results through the one year mark.

■ CRIXIVAN is generally well tolerated.

CRIXIVAN can be taken with a light meal or on an empty stomach. There are side effects associated with protease inhibitors in general and CRIXIVAN in particular. Some patients treated with CRIXIVAN may develop kidney stones. For some, this can lead to more severe kidney problems including kidney failure. Drinking at least 6 glasses of water each day may help reduce the chance of forming a kidney stone. Other side effects reported include rapid breakdown of red blood cells and liver problems. There are some common medications and AIDS-related medications you should not take with CRIXIVAN. As with other protease inhibitors, severe muscle pain and weakness have occurred in patients also taking cholesterol-lowering medicines called "statins". Discuss all medications you are taking or plan to take with your doctor. Additionally, as with other protease inhibitors, increased bleeding in some patients with hemophilia and increased blood sugar levels or diabetes have been reported. Please read the following page for detailed information on side effects and dosing.

Please read the following page for more detailed information about CRIXIVAN.

CRIXIVAN is a protease inhibitor that fights HIV. CRIXIVAN can help reduce the chance of illnesses and death associated with HIV. CRIXIVAN can also help lower the amount of HIV in your body (called "viral load") and raise your CD4 T-cell count. Some patients may not experience these effects. CRIXIVAN is not a cure for HIV or AIDS.

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Please read this information before you start taking CRIXIVAN. Also, you should read the information included with CRIXIVAN each time you receive your prescription, just in case anything has changed. Remember, this information does not take the place of careful discussions with your doctor. You and your doctor should discuss CRIXIVAN when you start taking your medication and at regular checkups. You should remain under a doctor's care when using CRIXIVAN and should not change or stop treatment without first talking with your doctor.

What is CRIXIVAN?

CRIXIVAN is an oral capsule used for the treatment of HIV (Human Immunodeficiency Virus). HIV is the virus that causes AIDS (acquired immune deficiency syndrome). CRIXIVAN is a type of HIV drug called a protease (PRO-tee-ase) inhibitor.

How does CRIXIVAN work?

CRIXIVAN is a protease inhibitor that fights HIV. CRIXIVAN can help reduce your chances of getting illnesses associated with HIV. CRIXIVAN can also help lower the amount of HIV in your body (called "viral load") and raise your CD4 (T) cell count. CRIXIVAN may not have these effects in all patients. CRIXIVAN is usually prescribed with other anti-HIV drugs such as ZDV (also called AZT), 3TC, ddI, ddC, or d4T. CRIXIVAN works differently from these other anti-HIV drugs. Talk with your doctor about how you should take CRIXIVAN.

CRIXIVAN has been studied in adults. The safety and effectiveness of CRIXIVAN in children and adolescents have not been established.

How should I take CRIXIVAN?

There are six important things you must do to help you benefit from CRIXIVAN:

1. Take CRIXIVAN capsules every day as prescribed by your doctor. Continue taking CRIXIVAN unless your doctor tells you to stop. Take the exact amount of CRIXIVAN that your doctor tells you to take, right from the very start. To help make sure you will benefit from CRIXIVAN, you must not skip doses or take "drug holidays." If you don't take CRIXIVAN as prescribed, the activity of CRIXIVAN may be reduced (due to resistance).
2. Take CRIXIVAN capsules every 8 hours around the clock, **every day**. It may be easier to remember to take CRIXIVAN if you take it at the same time every day. If you have questions about when to take CRIXIVAN, your doctor or health care provider can help you decide what schedule works for you.
3. If you miss a dose by more than 2 hours, wait and then take the next dose at the regularly scheduled time. However, if you miss a dose by less than 2 hours, take your missed dose immediately. Then take your next dose at the regularly scheduled time. Do not take more or less than your prescribed dose of CRIXIVAN at any one time.
4. Take CRIXIVAN with water. You can also take CRIXIVAN with other beverages such as skim or non-fat milk, juice, coffee, or tea.
5. Ideally, take each dose of CRIXIVAN without food but with water at least one hour before or two hours after a meal. Or you can take CRIXIVAN with a light meal. Examples of light meals include:
 - dry toast with jelly, juice, and coffee (with skim or non-fat milk and sugar if you want)
 - corn flakes with skim or non-fat milk and sugar
6. It is critical that you drink at least six 8-ounce glasses of liquid (preferably water) throughout the day, **every day**. CRIXIVAN can cause kidney stones. Having enough fluids in your body should help reduce the chances of forming a kidney stone. Call your doctor or other health care provider if you develop kidney pains (middle to lower stomach or back pain) or blood in the urine.

Does CRIXIVAN cure HIV or AIDS?

CRIXIVAN is not a cure for HIV or AIDS. People taking CRIXIVAN may still develop infections or other conditions associated with HIV. Because of this, it is very important for you to remain under the care of a doctor. Although CRIXIVAN is not a cure for HIV or AIDS, CRIXIVAN can help reduce your chances of getting illnesses, including death, associated with HIV. CRIXIVAN may not have these effects in all patients.

Does CRIXIVAN reduce the risk of passing HIV to others?

CRIXIVAN has not been shown to reduce the risk of passing HIV to others through sexual contact or blood contamination.

Who should not take CRIXIVAN?

Do not take CRIXIVAN if you have had a serious allergic reaction to CRIXIVAN or any of its components.

What other medical problems or conditions should I discuss with my doctor?

Talk to your doctor if:

- You are pregnant or if you become pregnant while you are taking CRIXIVAN. We do not yet know how CRIXIVAN affects pregnant women or their developing babies.
- You are breast-feeding. You should stop breast-feeding if you are taking CRIXIVAN.

Also talk to your doctor if you have:

- Problems with your liver, especially if you have mild or moderate liver disease caused by cirrhosis.
- Problems with your kidneys.
- Diabetes
- Hemophilia
- High cholesterol and you are taking cholesterol-lowering medicines called "statins."

Tell your doctor about any medicines you are taking or plan to take, including non-prescription medicines.

This medication is prescribed for a particular condition. Do not use it for any other condition or give it to anybody else. Keep CRIXIVAN and all medicines out of the reach of children. If you suspect that more than the prescribed dose of this medicine has been taken, contact your local poison control center or emergency room immediately.

This provides a summary of information about CRIXIVAN. If you have any questions or concerns about either CRIXIVAN or HIV, talk to your doctor.

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Can CRIXIVAN be taken with other medications?**

Drugs you should not take with CRIXIVAN:

SELDANE® (terfenadine)	HISMANAL® (astemizole)
VERSED® (midazolam)	HALCION® (triazolam)
PROPULSID® (cisapride)	Ergot medications (e.g., Wigraine® and Cafergot®)
Taking CRIXIVAN with the above medications could result in serious or life-threatening problems (such as irregular heartbeat or excessive sleepiness).	
In addition, you should not take CRIXIVAN with rifampin, known as RIFADIN®, RIFAMATE®, RIFATER®, or RIMACTANE®.	

Drugs you can take with CRIXIVAN include:

RETROVIR® (zidovudine, ZDV also called AZT)	BIAxin® (clarithromycin)
TAGAMET® (cimetidine)	isoniazid (INH)
DIFLUCAN® (fluconazole)	ORTHO-NOVUM 1/35® (oral contraceptive)
EPWR™ (lamivudine, 3TC)	ZERIT® (stavudine, d4T)
BACTRIM®/SEPTRA® (trimethoprim/sulfamethoxazole)	
VIDEX® (didanosine, ddI) — If you take CRIXIVAN with VIDEX, take them at least one hour apart.	
MYCOBUTIN® (rifabutin) — If you take CRIXIVAN with MYCOBUTIN®, your doctor may adjust both the dose of MYCOBUTIN and the dose of CRIXIVAN.	
NIZORAL® (ketconazole) — If you take CRIXIVAN with NIZORAL®, your doctor may adjust the dose of CRIXIVAN.	

Talk to your doctor about any medications you are taking.

What are the possible side effects of CRIXIVAN?

Like all prescription drugs, CRIXIVAN can cause side effects. The following is not a complete list of side effects reported with CRIXIVAN when taken either alone or with other anti-HIV drugs. Do not rely on this page alone for information about side effects. Your doctor can discuss with you a more complete list of side effects.

Some patients treated with CRIXIVAN developed kidney stones. In some of these patients this led to more severe kidney problems, including kidney failure or inflammation of the kidneys. Drinking at least six 8-ounce glasses of liquid (preferably water) each day should help reduce the chances of forming a kidney stone. Call your doctor or other health care provider if you develop kidney pains (middle to lower stomach or back pain) or blood in the urine. Some patients treated with CRIXIVAN have had rapid breakdown of red blood cells (hemolytic anemia) which in some cases was severe or resulted in death.

Some patients treated with CRIXIVAN have had liver problems including liver failure and death. Some patients had other illnesses or were taking other drugs. It is uncertain if CRIXIVAN caused these liver problems.

Diabetes and high blood sugar (hyperglycemia) have occurred in patients taking protease inhibitors. In some of these patients, this led to ketoacidosis, a serious condition caused by poorly controlled blood sugar. Some patients had diabetes before starting protease inhibitors, others did not. Some patients required adjustments to their diabetes medication. Others needed new diabetes medication.

In some patients with hemophilia, increased bleeding has been reported.

Severe muscle pain and weakness have occurred in patients taking protease inhibitors, including CRIXIVAN, together with some of the cholesterol-lowering medicines called "statins." Call your doctor if you develop severe muscle pain or weakness.

Clinical Studies

Increases in bilirubin (one laboratory test of liver function) have been reported in approximately 10% of patients. Usually, this finding has not been associated with liver problems. However, on rare occasions, a person may develop yellowing of the skin and/or eyes.

Side effects occurring in 2% or more of patients included: abdominal pain, fatigue or weakness, flank pain, feeling unwell, nausea, diarrhea, vomiting, acid regurgitation, loss of appetite, dry mouth, back pain, headache, trouble sleeping, dizziness, taste changes, rash, upper respiratory infection, dry skin, and sore throat.

Swollen kidneys due to blocked urine flow occurred rarely.

Marketing Experience

Other side effects reported since CRIXIVAN has been marketed include: allergic reactions; severe skin reactions; abdominal swelling; inflammation of the kidneys; inflammation of the pancreas; increased fat appearing in areas such as the neck, breasts, abdomen, and back; change in skin color; hair loss; ingrown toenails with or without infection; crystals in the urine; and numbness of the mouth.

Tell your doctor promptly about these or any other unusual symptoms. If the condition persists or worsens, seek medical attention.

How should I store CRIXIVAN capsules?

- Keep CRIXIVAN capsules in the bottle they came in and at room temperature (59°F-86°F).
- Keep CRIXIVAN capsules dry by leaving the small desiccant "pillow" in the bottle. Keep the bottle closed.



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And the awards go to ... 'behind-the-scenes people'

by Terry Beswick

Dolores Street Community Services (DSCS) will be presenting their annual awards honoring "those who make a difference in the lives of homeless and people living with AIDS" at their second annual Recognition and Fundraising Celebration, a benefit at the historic Stern Grove Clubhouse on Thursday, October 7.

Honorees will include "behind-the-scenes people at the San Francisco Departments of Human Services and Public Health who are working to create change for the homeless," and others who make a difference in the lives of people living with AIDS.

According to Executive Director Bob Nelson, DSCS has undergone a "renaissance" over the last two years. Formerly a church-based organization, it is now a "grassroots, neighborhood organization" that has doubled the number of beds it provides to the homeless, secured a significant increase in government funding, and renewed the board of direc-



DSCS's Bob Nelson

tors' membership with "young, energetic members from the neighborhood." DSCS currently houses 120 men every night.

Nelson told the *Bay Area Reporter* that 30 percent of his agency's budget comes from individual contributions and events like the awards presentation. "We

don't want to be so dependent on government funds," he said, calling the event "a fun way of supporting the homeless while also honoring those who work to combat homelessness in San Francisco."

Honorees at Thursday's event include: the San Francisco Department of Human Services, with special recognition to: Maggie Donahue, director of the division of housing and homeless programs; Carolyn Plybon, single adult program coordinator; and David Curto, director of contracts. Katrina Peirce, FNP, of the Department of Public Health's health care for the homeless program.

"These people are actually responsible for housing hundreds of people every night," said Nelson.

Lore Borsoni and Lisa May Montano will also be honored for their volunteer efforts on behalf of persons living with AIDS, and Charlie Anderson will be presented with an award for his "16 years of service

page 27 ▶

Joseph, Plante to be honored by New Leaf

by Katie Szymanski

New Leaf, the mental health and social services organization for the lesbian, gay, bisexual, and transgender (LGBT) community, is holding its annual fall benefit this Wednesday, October 6, at the new Kenneth Cole store in San Francisco.

The event, which begins at 7 p.m., will feature the swing band the Connie Champagne Quintet, and an awards presentation to honor community activist Audrey Joseph and KPIX-TV anchor Hank Plante.

Joseph is the co-owner of Club Townsend, which hosts the popular parties Pleasuredome and Club Universe. She has raised funds for HIV/AIDS causes and other LGBT issues, and has led the campaign against drug use among all-night party-goers.

Plante is an Emmy-award winning, openly gay television anchor at Channel 5 Eyewitness News. He has covered news about all aspects of the LGBT communities and won the George Foster Peabody Award for his "AIDS Lifeline" reporting.

Both honorees are role models for the LGBT community, according to New Leaf Executive Director Dr. Joseph Neisen.

Tickets for the evening are \$100, and all sales benefit New Leaf services. New Leaf offers accessible, affordable mental health care, substance abuse recovery, HIV prevention, outreach to elders, and other programs for the LGBT community. The organization serves over 2,500 people a year. ▼

The Kenneth Cole store is located at 166 Grant Avenue in San Francisco. For more information call (415) 864-8523.

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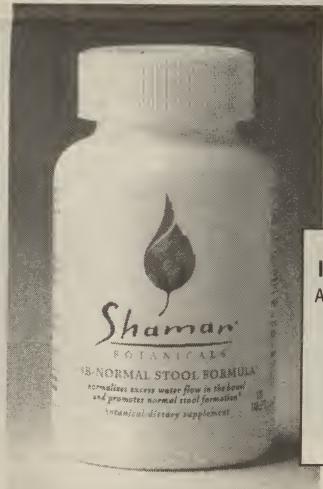
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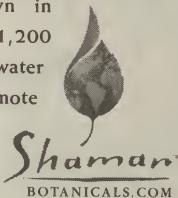


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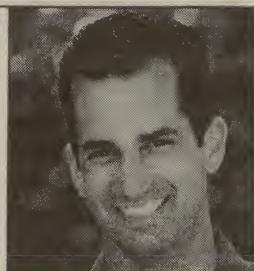


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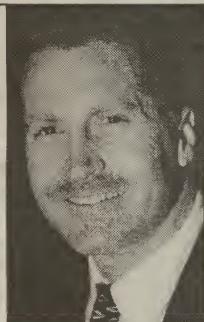
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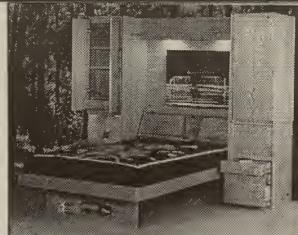
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Van Gorder

◀ page 1

vices coordinator on October 1.

"Presumably, there will be a new coordinator," he ventured.

"The position will be filled," asserted Jimmy Loyce, aide to Health Director Dr. Mitch Katz. "If we can fill it internally, we will do that. If we don't feel comfortable with having the position filled internally," then it will be opened up to outside applicants.

While Van Gorder is waiting for confirmation on his "next gig" before he can talk about it, he says his new job will be in another city department. He said he will also be spending a good deal of his personal time on the Lesbian, Gay, Bisexual, Transgender (LGBT) Community Center Project, where he serves as vice president on the board of directors.

The HIV prevention/LGBT Community Center

According to Van Gorder, perhaps 25-50 percent of his time at DPH has been consumed by investigating cases of discrimination for the health department's EEO office, 50-75 percent on queer health issues, including the development of the LGBT Community Center Project, and "perhaps more" as the time for the October 20 groundbreaking has approached.

"I'm proud of my involvement with the community center," he said. "It will be an important institution in the lives of the community."

"He's been the key figure in moving this project along over the years," commented Dick Pabich, Mayor Willie Brown's former "AIDS czar" and a member of the center's board.

Pat Martel, president of the center's board, said Van Gorder's work on the project has been "instrumental from the earliest days when the first health surveys were done about AIDS in the community, which spurred the development of the center as a place for people to be engaged in wellness and self-esteem." Martel credited the "farsightedness" of Dr. Sandra Hernandez, the former DPH director, for allowing Van Gorder to use his time on the job to work on the new center project.

Pabich confirmed Van Gorder's recollection that he, Pabich, and Migden were three of the "five people on the sofa" one evening when the current community center project was conceived. "He was the major impetus to move this forward. It wouldn't have happened without him."

Pabich said when he was on Supervisor Harvey Milk's staff in 1978, the Board of Supervisors was scheduled to vote on allocating \$600,000 to a gay and lesbian community center. "Unfortunately," Pabich said, "it died with the assassination" of Milk and Mayor

George Moscone, which took place on the day of the scheduled vote. The anecdote is chronicled in the late Randy Shilts' book, *The Mayor of Castro Street*.

"In many ways, Willie [Brown] has fulfilled an agenda that was on the table in 1978," Pabich added.

More resources needed?

In his time as gay and lesbian health services coordinator, Van Gorder said that he used his limited resources and time to "pick projects that would make a difference."

"One of the things I've tried to remember is that AIDS is a big part of the picture of queer health," he said. "But there's a huge bureaucracy devoted to that issue [at DPH], about 125 people." Among his chief concerns, other than the community center project, has been substance abuse in the gay and lesbian community, particularly GHB (gamma hydroxybutyrate acid) and crystal methamphetamine (speed).

"The good news is that over the years, gay men are using fewer drugs than in the late 1980's," said Van Gorder. "But I think it's reasonable to conclude that there's been a spike in 'poly-drug' use."

"The money that has been allocated for drug treatment services is a direct result of his work," said Gustavo Suárez, communications director for the San Francisco AIDS Foundation (SFAF). Van Gorder was instrumental in shaping the formation of New Leaf, a merger of the former Operation Concern and 18th Street Services agencies, and helped direct city money for drug treatment to the new group and other organizations.

"I would like to see us invest more in substance abuse issues," said Van Gorder, who says more city dollars are needed for prevention programs, rather than just treatment.

Other issues he has worked on, largely by convening meetings of DPH staffers and community members and then presenting results to senior DPH management, include hepatitis B, a planned lesbian health summit, and queer youth health issues.

More power needed?

"Unfortunately, in the department right now, it's difficult to be in this position. People want programs that are difficult to create," Van Gorder said.

The lesbian and gay health coordinator is actually officially called an "EEO specialist," and currently reports to the deputy director of EEO, affirmative action and cultural competency, a position recently taken by Norm Nickens, who terms Van Gorder's departure "totally amicable."

"I think that ultimately the department should think about—not that the EEO functions are not important—but the department should make it full-time, especially now that there have been

enough additional responsibilities assigned to it," Van Gorder said, referring to a requirement from the Board of Supervisors that all DPH staff working on health get gay sensitivity training, a job that would have fallen on his shoulders.

Van Gorder also said he has "always felt" that the coordinator position should be moved out of EEO and placed in the DPH Population Health and Prevention division, where the women's health and African American health coordinators, as well as the AIDS office, are located.

Still, he reports that "I've found that the department generally—and historically since I've been here with two queer directors—has been very responsive on queer issues."

SFAF's Suárez said that the queer health position "is valuable, but only as valuable as the person who fills it. It depends on how well they can make the bureaucracy and management work for them."

"On queer health stuff, I've always gone straight to Mitch [Katz]," Van Gorder told the *Bay Area Reporter*, adding that he agreed with Katz on maintaining the city's ban on gay bathhouses, perhaps offering some insight into his influence on departmental policy.

According to Michael Petrelis, who happens to be leading an effort to reopen gay bathhouses in the city, the coordinator position should be eliminated. "We don't need another political hack wasting taxpayer dollars," he said.

Van Gorder disagrees that bathhouses are the best place to educate gay men about safe sex. "There's a reluctance to approach gay men in the place where they just want to play," he said. "The 'play venues' may not be the best place ... I think we're saturated with health information. I think gay men understand the risks associated with their sexuality."

Asked about recent health department alerts to the gay community concerning sexually transmitted diseases (STDs), Van Gorder offered that "I do agree a more thoughtful strategy around educating gay men needs to be adopted. I think when you scream and yell, gay men shut down. I agree with the ACT UP analysis on that."

According to Rebecca Prozan, Mayor Brown's liaison to the LGBT community, the mayor will be looking at the status and resources allocated to the coordinator position.

"I'm going to talk to Mitch Katz and the mayor about it and see what can be done," Prozan said. "My sense is that Mitch Katz understands the issues of our community as he is a member of it, and he will be sensitive to what concerns the community has in terms of the changes that could be made to the position." ▼

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COMMUNITY NEWS

Garrick Ohlsson gives benefit recital Sunday

by Terry Beswick

Internationally celebrated pianist Garrick Ohlsson will give a special recital this Sunday, October 3, in San Francisco. A benefit for Able-Together and the Axis Dance Company, the recital "is a great opportunity for classical music lovers to see a world-renowned pianist up close and unamplified," according to Tom Metz of Able-Together, a 16-year-old nonprofit social and community-building organization for disabled and nondisabled gay men.

Ohlsson, who regularly performs with the world's major orchestras, was called "right up there in the ranks of major pianists" by the *New York Times*, and recently sold out a performance with the San Francisco Symphony, a concert the *San Francisco Chronicle* called "magnificent ... thrilling ... breathtaking, all of it — not just a bravura display of keyboard magic but a fascinating exploration of musical sensibility."

Bob Guter has been Ohlsson's lover and partner for 16 years. He is the editor of *Able-Together* magazine, the organization's publication which "provides a much-needed forum for voices not represented in mainstream or minority media, addressing issues of



Pianist Garrick Ohlsson

disability, equality, body image, and sexuality."

"The interesting thing is I never would have had the gall to ask [Ohlsson] to do a benefit," Guter told the *Bay Area Reporter*. Instead, Ohlsson was approached

by the group's treasurer at a cocktail party; he readily accepted the invitation.

Able-Together also sponsors "Cafe AT," a monthly informal coffeehouse gathering; "Dis-gaytalk," an online bulletin board; and the "Buddy Program," which provides support for newly disabled gay men by matching them with men with similar disabilities.

Since 1987, the award-winning Axis Dance Company has created an innovative body of work, promoting artistic collaborations between dancers with and without disabilities. Based in the Bay Area, Axis has created over two dozen repertory works, two full-length works and two works for young audiences.

Sunday's recital will include: Beethoven Sonata in B-flat, op. 22; the Liszt Sonata; Chopin Allegro de Concert, op. 46; Three Waltzes, op. 64; Nocturne in C-minor, op. 48, No. 1; Scherzo in B-flat minor, op. 31, No. 2.

Tickets are \$35-\$75 per person. A reception with the artist follows the recital. ▶

The event starts at 5 p.m. at the First Unitarian Church of San Francisco, at 1187 Franklin Street at Geary. For reservations, call the Theater Artaud box office at (415) 621-7797.

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Westmoreland appointed, Socarides departs

by Bob Roeher

Timothy Westmoreland was named as director of Medicaid on Monday, September 27. The diminutive Westmoreland is a giant of AIDS policy. As a staff assistant to Representative Henry Waxman (D-California) from 1979 to 1995, he played a major role in shaping the Ryan White CARE Act and other AIDS legislation.

When he left Capitol Hill he didn't go far, just a few blocks to the Georgetown University Law Center where he taught and wrote. Now the 45-year-old will direct the health entitlement program that covers 35 million Americans who qualify for it. Medicaid consumed \$107 billion in federal money and \$82 billion in state contributions during the last fiscal year. Medicare is a separately run health plan for the elderly.

"Tim Westmoreland has been a long-standing advocate of reforming Medicaid," said Daniel Zingale executive director of the AIDS Action Council. "He was one of the early thinkers on the importance of Medicaid for people with HIV."

"The country couldn't be luckier," said Winnie Stachelberg, political director of the Human Rights Campaign (HRC). "He has been working on these issues for years. His understanding of the interconnectedness of health policy is going to help us all live healthier lives."

Log Cabin's Jim Driscoll offered a bipartisan endorsement, praising Westmoreland as "diplomatic, extremely able, and frank. While he does have strong beliefs, he is not ideological."

Zingale believes that the appointment "bodes well for some positive changes" in Medicaid. The program already provides health care for at least half of all

Americans living with AIDS, to the tune of an estimated \$3.9 billion this year.

AIDS Action has pressed for expansion of Medicaid eligibility to include people with HIV who meet the low income requirements of the program but do not yet have a diagnosis of full-blown AIDS. A Catch-22 now demands that people get sick before they gain access to lifesaving combination therapies.

Vice President Al Gore supported Medicaid expansion in April 1997 but White House support subsequently was withdrawn when an analysis showed that it would cost money to implement. Zingale disagreed with that assessment. He said, "I think it is clear, that in the long run we would save not only lives but dollars with early intervention."

Socarides to depart

Richard Socarides, special assistant to President Bill Clinton and liaison to the gay and lesbian community, announced that he will leave the White House in mid-October.

He will return to his native New York to work in the private sector. Socarides told the *Washington Blade* that the new job "presented itself sooner than I expected" and was "too good to pass up." He intends to serve as a volunteer in the Gore campaign as well as the all but officially announced New York Senate race of Hillary Rodham Clinton.

"It's a real loss for the gay community and the White House," said Stachelberg. "In many respects he has an unenviable job of having to balance the needs of the GLBT [gay, lesbian, bisexual, transgender] community with the policies of the Clinton administration."

Zingale described the liaison role as "finding a common ground between the White House

and the community, and making things happen." He called Socarides's departure "a serious loss" and hopes that the administration gets someone of his caliber in that job as quickly as possible. "A lot of things won't happen if that position remains vacant," he added.

But beyond those who call upon Socarides for entrée to the corridors of power, the reaction was different. San Francisco activist Michael Petrelis first ran into Socarides in 1992 when he was living in Washington, D.C. Petrelis was critical of Democratic presidential candidate Senator Tom Harkin (D-Iowa), and his "lousy record" on gay and AIDS issues. Socarides was "spinning press" for Harkin at the time.

"Socarides has created a career for himself at the expense of our larger community and issues," charged Petrelis. He described the liaison's White House tenure as "a photo-op or two with gay leaders and Slick Willie," while issues such as the Employment Non-Discrimination Act, "Don't Ask, Don't Tell," and needle exchange languished.

"How many gays even know Socarides had such a position?" asked the irrepressible activist. "Frankly, I hope the position is erased once Socarides leaves."

A year ago there were two openly gay or lesbian people in senior level positions at the White House. But Socarides's departure, along with that of Virginia Apuzzo a few months earlier, leaves staff secretary Sean Maloney as the most senior openly gay staff person at the heart of the administration.

It will be a challenge to bring in one or more persons who have stature both within the gay community and within the administration. The symbolism of that action, or lack of action, may be at least as important as its substance. ▀

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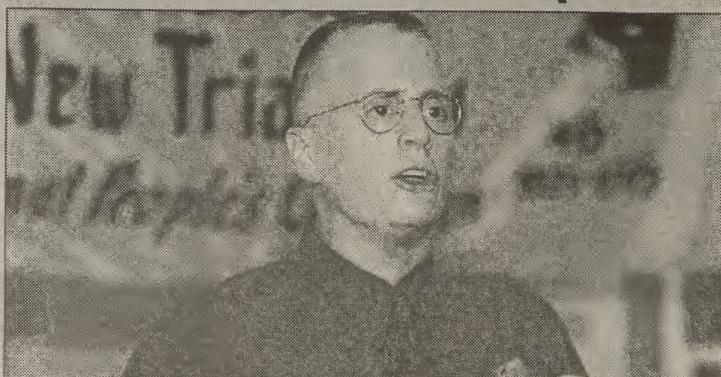
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TG warrior rallies the troops



Author and activist Leslie Feinberg spoke to a packed house at the Mission Cultural Center on September 24 at a rally to stop the execution of Mumia Abu-Jamal, an African American journalist on death row in Philadelphia. Feinberg drew parallels between racism, classism, and lesbian, gay, bisexual, and transgender struggles, and pointed out the ironies of anti-LGBT rhetoric. She read a statement from Abu-Jamal condemning the rise in anti-gay violence across the country, and emphasized that as long as there are political prisoners, nobody is protected from injustice. "Mumia," said Feinberg, "is all of us."

New medical marijuana club open for business

by Liz Highleyman

Earlier this month, a new medical marijuana club opened in San Francisco to serve patients who use the herb to combat AIDS-related wasting, nausea due to chemotherapy, chronic pain, and other conditions.

The new club, named the San Francisco Patients' Resource Center (SFPRC), was started by four people who had been patients and staff members at Dennis Peron's Cannabis Buyers Club (most recently known as the Cannabis Healing Center), after that club closed in May 1998 due to a lawsuit that is still in progress. Club coordinator Gary Farnsworth said that the founders "saw that a need was there and wanted to do things right and above-board." The new organization began as a home-delivery service, and on September 1, evolved into a club with a permanent location in the Western Addition at Divisadero and Oak streets. Home delivery is still available to a small number of bedridden patients who cannot attend the club site.

According to Farnsworth, the SFPRC is not currently accepting new members. The club does not currently conduct its own intake, but does accept membership cards from Cannabis Helping Alleviate Medical Problems (CHAMP), the Oakland Cannabis Buyers' Cooperative, and ACT UP/San Francisco's Market Street club.

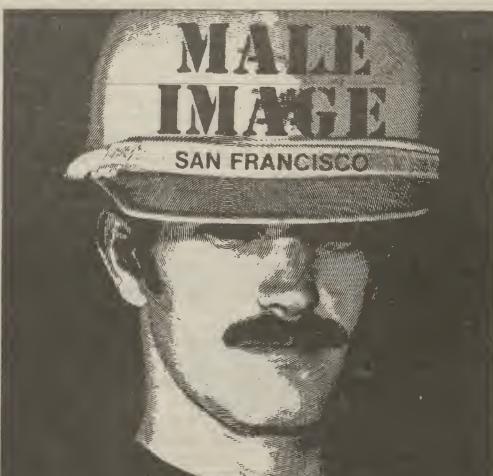
The SFPRC, in conjunction with CHAMP, the Oakland club, and other area medical marijuana dispensaries, is currently working with the San Francisco District Attorney's office, the San Francisco Board of Supervisors, and the Department of Public Health to devise a citywide card system. Under the plan, which has been under discussion for several months, patients who receive a doctor's letter attesting to their need for medicinal cannabis would be issued an identification card that would be honored by all participating clubs. Farnsworth said that the plan is "a great proposal, into which people have put



New pot club operators, clockwise from left, Gary Farnsworth, Wayne Justmann, Jane Wierick, Sandy Patrick, and Randy Webster.

hundreds of hours," and he hopes that the new system will become "a model to be copied by other counties." ▼

The San Francisco Patients' Resource Center is located at 350 Divisadero St., and can be contacted at (415) 552-TOKE.



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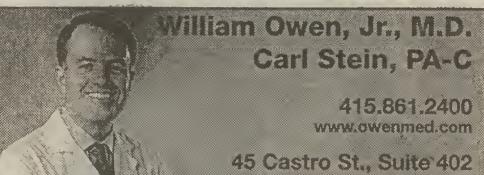
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A UCSF Research Project

Wanted: Unused AIDS medications

by Homer Hobi, ACT UP/
Golden Gate Writers Pool

There is a small group of people in the Bay Area who gather unused AIDS medications, pack them up, and send them off to developing countries. In this way, very expensive medications, that would otherwise be thrown away, are saving lives.

A drug recycling project must be done diligently to maintain an uninterrupted supply of medications for the PWAs (People living with AIDS/HIV). This writer began one such project called Positive Humanists & Friends AIDS Medicine Recycling Project. In a few developing countries, governmental programs supply PWAs with medications. Unfortunately, several governments do not have an iron clad commitment to supplying medications. And in August, two events happened which threw the world of recycled medications into turmoil.

First, an urgent e-mail was re-

treating about 500 HIV-positive people. They have asked for emergency help.

Closer to home, San Francisco's Healing Alternatives Foundation (HAF) recently went out of business. The problem is that organization was a major recipient of donated medications and a primary Bay Area supplier for people overseas. The AIDS Medicine Recycling Project currently has flyers at the doorstep of HAF's closed office so that people will have a place to donate medications.

In addition to these cases, another person supplying medications to South Africa wants to quit doing recycled medica-

tions. Positive Humanists & Friends, a local nonprofit group, is now working in collaboration with ACT UP/Golden Gate to gather more medications so more people can be helped. We are so very lucky here in San Francisco (not to say that we don't have problems) in that we have drug access. It is unthinkable that the federal government would simply end

the ADAP (AIDS Drug Assistance Program) without any warning. Yet we are not so far away from states that have lotteries for receiving ADAP. And, Native Americans' reservations are not covered under ADAP. But overall we have it good in the United States.

Worldwide, the epidemic is raging completely out of control. AIDS is not simply a disease, it is social malaise. If the gay community here had not mobilized and organized, it is likely that there would have been little improvement. For this, and for the suffering and heroism displayed since the beginning of the pandemic,

**Unless something is done
to revitalize AIDS activism
we could face a crisis here.**

ceived from Gabriel Serra, an openly gay, HIV-positive activist in the humanist movement in Buenos Aires, Argentina. Serra reported that the provincial government of Buenos Aires had run out of antiviral and other AIDS medications. It is not clear when or if they will have more for their current patient load. Serra has been working with a group of poor HIV-positive drag queens in order to raise their self-esteem. They are all affected by this crisis. The different governmental bodies are saying the responsibility for this disaster belongs to someone else. The clinic they are attending is

the ADAP (AIDS Drug Assistance Program) without any warning. Yet we are not so far away from states that have lotteries for receiving ADAP. And, Native Americans' reservations are not covered under ADAP. But overall we have it good in the United States.

Worldwide, the epidemic is raging completely out of control. AIDS is not simply a disease, it is social malaise. If the gay community here had not mobilized and organized, it is likely that there would have been little improvement. For this, and for the suffering and heroism displayed since the beginning of the pandemic,

Denny's

◀ page 1

ress allegedly replied, "You know, kissing and sitting that close to each other."

The couple claims that after that, the manager approached the table and said, "If you guys are going to keep doing that gay stuff, you need to leave."

The manager then apparently signaled to security to escort the couple out of the restaurant. When McBride asked directly if she and her companion were being evicted because they were gay, the manager allegedly replied, "Yes."

The lawsuit charges franchise owners, the Denny's corporation, and the security company with violations of a civil rights act prohibiting anti-gay discrimination, invasion of privacy, defamation, intentional infliction of emotional distress, civil assault, and fraud and deceit.

"They were paying customers of a business that solicits public patronage regardless of who they

are," said Mattingly, a San Francisco attorney.

While the law does not specifically protect gay "behavior," Mattingly said that standard public affection is inherently covered under anti-discrimination clauses.

"For starters, there were plenty of straight couples in the restaurant sitting the same way that McBride and Vargas were," said Mattingly.

Additionally, Denny's cannot invoke a "public nuisance" claim unless the women were clearly a threat to the safety and well-being of the customers and staff.

"Displaying affection," Mattingly asserted, "is a protected activity."

Debbie Atkins, spokeswoman for the Denny's franchiser Advantica Restaurant Group in South Carolina, said that the company was served with the lawsuit on September 9, but that the Denny's in question is a franchise store, and is therefore independently owned and operated. Representatives from American Meals, Inc., the local owner of the franchise, were unavailable for comment.

the gay community deserves adulation. However, we cannot be complacent now that we have the medications which have drastically reduced death rates.

If anything, we have entered the most dangerous phase of the pandemic. Many of those activists who have knowledge about how to get things moving and make changes, and who have brought us to the fortunate situation where we are today in the Bay Area, are now slowing down or taking a break. Unless something is done to revitalize AIDS activism we could face a crisis here, but certainly, we will have abandoned solidarity with PWAs throughout the world. This is ugly. We are fortunate, we have enough care to keep us healthy. PWAs in the developing world desperately need our help. Many of these folks are part of the gay HIV-positive community who face a double battle – anti-gay, as well as anti-AIDS government sanctioned discrimination.

Now is not the time to turn our backs. We need to strengthen our resolve to end the pandemic and to bring care and medicines to the rest of the world. The ultimate measure of any people (and today we are a global village) is how they treat and care for the sick, elderly, and dispossessed. There is a saying, "A good person is one who fights for justice for a day, a better person is one who fights for a year, a very good person is one who fights for many years, and then there are the invincibles, who fight for justice for a lifetime."

The people in Argentina have asked for Viracept (nefnavir), 3TC (Epivir), and d4T (Zerit). If you have any of these medicines, or any other medicines you are not taking, please contact us so they can be sent to Argentina and other destinations as soon as possible. ▼

Contact Homer Hobi by phone at (415) 285-0606 or by e-mail at phumanists@hotmail.com. To see the website of the AIDS Medicine Recycling Project of Positive Humanists & Friends, look at www.geo.to/aidsrx.

Atkins emphasized that Denny's has a "very clear" anti-discrimination policy that includes sexual orientation, as well as employee training procedures to sensitize staff members to "America's diversity." Signs in Denny's restaurants now welcome people from all races, ethnic groups, and religions, but gays, lesbians, bisexuals, and transgenders are not publicly displayed as "welcome" populations.

Denny's first came under fire for discrimination in 1994, when the restaurant was ordered to pay \$46 million in damages for a suit brought by thousands of black customers who said they were refused service or asked to pay in advance for their meals. In 1997, a Phoenix employee was awarded \$30,000 when his management disclosed his HIV-positive status to fellow staff members, and another man in San Diego sued for wrongful termination due to his HIV-positive status. In January of this year, Denny's launched a series of anti-racism advertisements that stated, "Diversity. It's about all of us." ▼

OBITUARIES

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization—and no poetry. We reserve the right to edit for style, clarity, grammar, and taste.

If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

Robert J. Dunbar

Robert J. Dunbar died of congestive heart failure at his home in Sausalito on September 25, 1999. He was 69.

Robert grew up in Petaluma, California, where in high school he was a ring leader in a student revolt. He also studied art at St. Mary's, and was an understudy of Max Webster's at Bowling

Green. Then he went to UC for architecture. He started going to Europe in the 1950s, hunting for antiques. Over the years he gained the reputation of the *Le Loup Blanc* of the antique world of Paris. Many of his findings ended up at Michael Taylor's Designs and with many other decorators. With Town and Country Antiques with his partner Luther Roehrs, they bought and restored many old buildings in the Sausalito waterfront in the 1960s. They also introduced a casual women's dress that was a great success in Sausalito and Hawaii.

Robert is survived by his loving significant other Jack Stevens and Shozie. He was the dear brother of Richard Dunbar and his wife Rita of Petaluma, and the dear uncle of Coleen Laudari, Nanci, Henderson, Lynne Sawyer, and Bruce Dunbar.

A service took place on September 30 at Daphne Fernwood Mortuary in Mill Valley, with a gathering at the Sausalito Yacht Club and private burial at Fulton Cemetery. Donations in Robert's name may be made to any hospice organization.

Kevin Powers

Kevin Powers, 38, died Friday September 3 at his home in San Francisco, of lymphosarcoma cancer.

Born November 20, 1960 in Noblesville, Indiana he is survived by his father Jim Powers in Sonoma; mother



Margie App; brother Jeff Powers; and sister DeLinda Alsbaugh, all residing in Indiana. Kevin also has a cherished ex-wife, Jen.

Kevin's ambitious nature led him away from home and to Florida where he joined United Airlines. Kevin relocated in the mid 1980s to San Francisco where he has enriched the lives of numerous devoted friends.

With a passion for shopping, Kevin could often be found discussing collectibles with shop owners throughout San Francisco. He gathered quality art, innovative gadgets and fine clothing. Kevin's kindness is demonstrated through his instructions to set up a trust to help fund his niece's college education through the sale of his possessions.

Additionally, donations are being collected to honor his exceptional friendship and unique character with an inscription at the Circle of Friends in the National AIDS Memorial Grove. For information please contact SueAnn at 888-29-GROVE.

An informal memorial service will be held on Sunday, October 3 from 2 p.m. to 3 p.m. in the National AIDS Memorial Grove at the San Francisco Golden Gate Park.



REMEMBER WHEN YOU CAME OUT OF THE CLOSET? ISN'T IT TIME TO BRING YOUR PARTNER OUT OF THE CLOSET, TOO?

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The Neptune Society at the SAN FRANCISCO COLUMBIARIUM
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Oct. 7 is Depression Screening Day

by Bob Roeher

Every year 30,000 Americans kill themselves and hundreds of thousands more attempt it. Gay and bisexual youth are more than three times as likely to commit suicide as are their straight peers. Depression is a factor behind many of these statistics.

You don't have to become a statistic—if you get help for your depression.

National Depression Screening Day is a good place to start. It's a free program offered at more than 3,000 sites across the country on Thursday, October 7.

Take a simple 10-question written quiz to evaluate your potential for depression. You can

meet with a mental health professional to discuss your own concerns or your concerns about a friend or family member. You also can get referrals for further help.

"Gays and lesbians probably do have somewhat higher rates of depression," said Dr. Jeffrey S. Akman, a psychiatrist and professor at George Washington University. He attributed it to the pressures of "coming out and internalized homophobia." Often it depends on where you are in terms of self-acceptance of being gay.

Perhaps what you feel is only common anxiety. Maybe it's a reaction to the shortening days of fall known as seasonal adjustment disorder. That can be eased through diet, exercise, and bright lights. The over the counter herb St. John's

Wort may ease mild depression.

But some depression is caused by severe chemical imbalances in the brain. Resolving those problems requires professional help and drugs that can restore brain chemistry to its proper balance.

Women are twice as likely as men to suffer from depression. "Depression appears to be due to the genes a family shares rather than the family environment," said Dr. Laura J. Bierut, a researcher at the Washington University School of Medicine in St. Louis. "It's not that a mother who is depressed teaches a daughter how to be depressed."

To find a Depression Screening Day site near you, call 1 (800) 573-4433, or check out their website at www.nmisp.org.

ACRC starts experiment for HIV treatment

by Marv. Shaw

Strengthening the body's immune system to fight off HIV infection is the goal of an experiment in which the AIDS Community Research Consortium's (ACRC) capacity to recruit volunteers who will supply the vital materials for the curative substance is the immediate goal of the organization, Brian Camp, R.N. recently told the Bay Area Reporter.

Specifically, there is a need for healthy volunteers willing to give their time and their blood for approximately seven visits to ACRC's office at 1048 El Camino Real in Redwood City. As the first step in the process, they will be

given neupogen, a substance designed to draw from the bone marrow by apheresis that portion of the donor's blood containing stem cells. Those cells can be further refined and combined with other substances to create the matter that will begin the process that includes the patient's receipt of the disease-fighting material. The patient's own immune system will be strengthened, hopefully fighting off the HIV.

In this manner, the patient will undergo a treatment that is kind of a "high tech vaccination," as Camp views it. The patient's own body, assisted by the infusion of the stem cell combination which has been made from the donor's blood, will create the disease-fighting anti-

bodies which will fight HIV.

Camp comes to this effort from 10 years of work as a research nurse. Because he is HIV-positive himself, Camp has a strong personal interest in seeing the experiment work.

The success of the treatment remains to be seen, but the succeeding parts of the process will be monitored closely to study outcomes.

Volunteers' bones will not be invaded to get the stem cells necessary for the composition of the blood they contribute.

Volunteers will be paid \$500, once all steps have been taken.

For more information on the program, call (650) 364-6563.

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FREE BASIC* DENTAL SERVICES AVAILABLE IN SAN FRANCISCO FOR PEOPLE WITH HIV AND AIDS

(Funded through the City and County of San Francisco under CARE Title 1.)

Persons must qualify and document eligibility to receive CARE Title 1 services (letter of HIV diagnosis, residency in San Francisco, and demonstrate financial need). A complete list of requirements is available at the office during the times listed below.

Community Dental Care, Inc.
2460 Mission Street, Suite #102
(near 21st and Mission)
(415) 970-8696

Office hours: M-F, 8:30 am to noon, and 1:00pm to 5:00pm

*Not all dental services are covered. Details of program available from office staff during business hours

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Court and spark

by Jim Provenzano

In first-class tournament tennis, 70 percent of all points end in error."

This from Bill Tilden, the first major male tennis star of the 20th century.

The amazingly tall athlete led a sheltered upper class childhood from his birth in 1893. Initially he hated tennis, but came to enjoy it and learned how to weave his grace and style into the sport, eventually becoming as famous as Babe Ruth.

"Big" Bill Tilden won seven U.S. and three Wimbledon titles in 1920s, representing the United States on the Davis Cup team every season from 1920 through 1930, with victories in the first seven years.

He wrote an instructional book, *How to Play Better Tennis* in 1950,

in which he tried to share tips on his own artful tennis playing.

"Too much emphasis is laid on physical effort, quick result, and snap judgment," he wrote, "to great publicity on victory, and not enough appreciation for the sound, complete artist. It can reach its highest expression only if a player is willing to study and practice in an attempt to master the game in all of its varied facets."

One of the great theorists of the game who thought of tennis as a science and an art, like the Greeks, Tilden had a deeply rooted feeling for balance, that a great tennis player must have all the skills for both offense and defense.

And like the Greeks, he had a preference for young men.

SAGA North

The Bay Area's gay and lesbian ski and snowboard club,
welcomes new members of all abilities!

To play with us for a day, a weekend, or more, in the Sierra, Utah, Summit County, Colorado, or at gay ski week in Aspen...come to our season kickoff meeting!

Sunday, October 10, at 6:30 p.m.
Fort Mason Center, Building C

www.saganorth.com
email: saganorth@logx.com
415.995.2772 (24 hour voice mail)



In 1950, at the rise of the McCarthy era, Tilden was overwhelmingly voted the greatest tennis player of the first half of the

20th century in an Associated Press poll, only six weeks after being released from prison for the second time on a conviction of having fondaled and made unwanted advances to a teenage boy.

After that, his reputation tarnished by scandal, he valiantly continued playing and coaching, but problems continued. He began traveling with teenage boys and was soon banned from many of the nation's tennis and country clubs.

The strange irony is evident in the caption from a March 17, 1922 issue of the *Denver Times*:

"William T. Tilden, world tennis champion, has discovered a prodigy who he says will be a greater tennis player than Vincent Richards, the present boy wonder. The youngster, 14 years old, is Alexander L. (Sandy) Weiner, a student at Germantown school. The little fellow is teamed with the big champi-



Sign of the Times: Tilden's on-court instruction landed him in court

lessons that were never given.

In a recent poll of the century's top 100 athletes made by ESPN's Sportzone, Tilden was ranked at #45.

Make a racquet

Bringing our tennis reverie into the more cheerful present, next Sunday, join the Gay and Lesbian Tennis Federation (GLTF) as they host the second annual Woods 'n Whites Tennis Social.

"It's a whole lot of fun," said GLTF organizer Loren Nordlund of the event, which drew nearly 40 participants last year when it was held at the swanky Presidio courts. It'll be even more festive this time around.

"This is a great twist on nostalgia," said Nordlund. The witty theme is to wear white, preferably vintage tennis gear. "Some people come cross-dressed," he said, noting the fun and festive atmosphere with "a variety of tennis skills, from beginner to semi-pro levels."

Sandwiches, beverages, and an array of desserts will be provided. Participants are asked to bring their own fashionable seating, a wood racket, and their "most charming disposition." GLTF organizers are tuning up an array of wooden rackets for what may be a fabulous recreation of the tennis scene from *The Great Gatsby*.

Competitors must be GLTF members. GLTF recently hosted the annual Gay Tennis World Series. Their 20th anniversary series will be next year, so this is a good time to get your racket in gear.

Woods 'n Whites takes place Sunday, October 10, from 11 a.m. to 4 p.m. at Dominican College in San Rafael. For directions or more info, call Nordlund at (415) 934-0940. To reserve your spot in advance to play, send a check for \$20 to 815 Pierce Street, #1A, San Francisco, CA 94117. ▼

LesBiGay picnic reminder

T his Saturday, October 2, the 18th annual Angel Island LesBi-Gay Picnic promises another day of camaraderie, sports, and lots of potato salad. FrontRunners will lead a run around the island, Different Spokes will host a bike ride, and the Gay Sierrans will offer an angel hike, as well as volleyball, softball and other events.

The first ferry departs Pier 41 (San Francisco) at 8:30 a.m. The last ferry departs Angel Island at 4:40 p.m. Call Blue & Gold for full weekend schedule at (415) 773-1188.

Tickets are \$10 at A Different Light Bookstore or at the ferry terminal for \$11. Info: Team SF at (415) 522-2386, SF FrontRunners at (415) 978-2429, www.teamsf.org or www.sfrunrunners.com, Anne Ludwig at allatdandem@aol.com, or Glenn Galang at glenn.galang@worldnet.att.net. ▼

— Jim Provenzano

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- Inspect coolant system
- Check lights
- Adjust steering box if necessary
- Replace spark plug
- Service battery
- Replace fuel filter "Inspect fuel lines & hoses"
- Replace clutch hydraulic fluid
- Adjust clutch
- Replace engine oil with Pennzoil
- Replace transmission fluid
- Replace auto oil
- Replace spark plug
- Service battery
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- Flush radiator & replace coolant
- Inspect hydro/brake system
- Replace brake fluid
- Adjust parking brake
- Inspect clutch
- Check & fill all fluids
- Lube chassis
- Inspect exhaust system
- Inspect heating & cooling system
- Pressure test coolant system
- Flush radiator & replace coolant
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- Inspect clutch
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- Lube chassis</li

COMMUNITY NEWS

DSCS

◀ page 19

and vision" as founding president and board member of DSCS.

DSCS was organized in 1982 to provide "housing, sanctuary, and support for people seeking dignity, health, and hope" in San Francisco's Mission and Castro neighborhoods. The organization's programs include the award-winning Richard M. Cohen Residence, a licensed facility providing housing to previously homeless people with AIDS; the Dolores Housing Program, San Francisco's largest provider of emergency food and housing services to homeless Latinos and the working poor; and a community center at 938 Valencia Street.

A trip for two to Cabo San Lucas, Mexico, courtesy of Sun-Trips, will be raffled off at the event, in addition to gift certificates and prizes donated from local restaurants and businesses. The \$60 admission price includes one raffle ticket; additional tickets

may be purchased for \$5 each.

There will also be plenty of food and drink at the Stern Grove Clubhouse event, located in Stern Grove on Sloat Boulevard at 19th Avenue. ▼

The benefit starts at 6:30 p.m. For information on it or DSCS's services, call (415) 282-6209.

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AOE

Dykeotomy

◀ page 11

relevant to the bill.

While crops may need watering, like legislation, they are best not watered down. My "regardless of" clause looks like this: Regardless of the evasiveness of its expressed protection of lesbian, gay, bisexual and transgender youth, the Student Safety and Violence Prevention Act is a step forward for all, and I mean ALL, California public school students and employees.

I hope that Governor Davis sees this fall as the season for planting his signature on the legislation before him. ▼

NOTICE OF COMMUNITY FORUM

The San Francisco Redevelopment Agency is sponsoring a community forum for the purpose of:

- Collecting citizen input to be used in decisions regarding year 2000 programs awarded with Housing Opportunities for Persons with AIDS (HOPWA) funds.

- Identifying housing, rental assistance, and related supportive service needs for persons with HIV/AIDS as part of the Five-Year Citywide Consolidated Housing Plan.

This forum is being held to provide an opportunity for residents to submit testimony on the strengths and weaknesses of HOPWA programs that support the following three priorities:

- Housing-rehabilitation and new construction of affordable housing for lower income households with HIV/AIDS
- Rental Assistance-rental subsidies and supportive services for tenants with HIV/AIDS.
- Supportive Services for residents of all HOPWA housing programs.

In person, or by written testimony please address one or more of the following questions:

For year 2000 Programs:

- Which lower income residents do you feel are undeserved or not being served by the HOPWA Program?
- based on the three program priorities listed above, what services or facilities do you feel need strengthening?
- What funding strategies would you recommend given the needs of undeserved HIV residents, service delivery deficiencies, and the prospect of limited resources in the upcoming year?

For the Five-Year Consolidated Plan:

- What are the long-term (5 year) HIV/AIDS needs within the above categories of Housing, Rental Assistance, and Services.
- Considering the needs identified in the above question, and limited resources, which needs should be recognized as high, medium, or low priorities over this period?

The Community Forum will be held on October 13, 1999, Wednesday evening, from 6:00-7:30 pm at 25 Van Ness Avenue, Third Floor, Room 330-A

Persons who are unable to attend the Forum may submit written statements by November 5, Friday, to:

San Francisco Redevelopment Agency

HOPWA Program: Attention Chris Harris
770 Golden Gate Avenue, San Francisco, California 94102

These hearings are wheelchair accessible. If you need translation services, a sign language interpreter, or any other accommodation, please call 749-2478 at least 72 hours in advance. (For speech or hearing impaired callers, call TDD 749-2500). Parking is limited, so we encourage attendees to use public transportation. For information on Muni routes, please call 673-6864.

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- 48-week study
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For people who have taken Crixivan or Norvir and have detectable viral loads

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- 48-week study
- Free lab tests

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LEGAL NOTICES

STATEMENT FILE NO. 234280

The following person(s) are doing business as, Coral Media, 3701 Sacramento Street, #141, San Francisco, CA. 94118. This business is conducted by a general partnership, Matthew Taylor Clark & William Patrick Mock. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 8/25/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 08/25/99. SEPT. 9, 16, 23, 30, 1999.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To Whom It May Concern: The Name of the Application is: Motel Of San Francisco Inc. The application listed above are applying to the Department of Alcoholic Beverages to sell alcoholic beverages at: 104 Seventh Street San Francisco, Ca. 94103. For the following type of License: 41-On Sale Beer & Wine-Eating Place. SEPTEMBER 16, 23, 30, 1999

STATEMENT FILE NO. 234271

The following person(s) are doing business as, The Center For Higher Alignment, 1594 Market Street #514, San Francisco, Ca. 94102. This business is conducted by an individual, signed Stephan F. Guevara. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 09/17/99. SEPT. 23, 30, OCT. 7, 14, 1999

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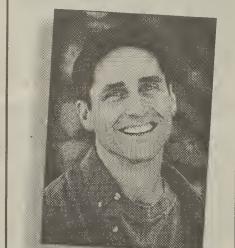
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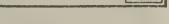
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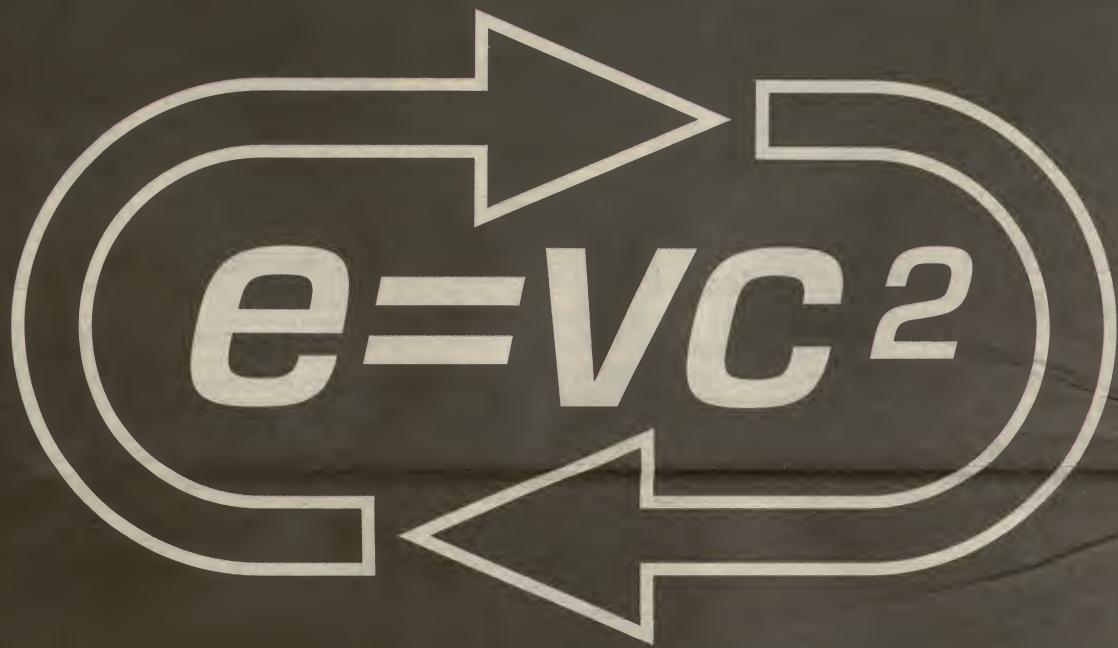
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Out of the artist's closet (and studio)
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page 44

Opera queen heaven
War Memorial Opera House
abuzz with 'La Favorite.'

page 37

Hungry for it
Karr on 'Manhungry,'
'Sit Tight' pornos.

page 53



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 29 • No. 39 • 30 September 1999

Max Ophuls' odyssey

A life in film

by Robert Julian

Born in 1902, Max Oppenheimer became Max Ophuls at the age of 17 in order to save his German Jewish parents the indignity of having the family name associated with his chosen profession: acting. In the following decade, young Ophuls segued quickly from acting to directing for the theater, and finally to directing films. Popular and clearly gifted, Ophuls fled Germany with the rise of Hitler and moved to France. He continued to direct in France, Holland, and Italy, fleeing to Switzerland in 1940 after France was occupied by the Nazis. In 1941 he arrived in Hollywood, and four films later (in 1950), he returned to France, where he lived and worked until his death in 1957.

The Pacific Film Archive in Berkeley (9/17-10/1) and the San Francisco Film Society (10/1-10/7) are running concurrent retrospectives of Ophuls' work; 19 films will be screened at the Pacific Film Archive and 12 at the Castro. These collections reveal the hand of a cinematic master whose curious choices of material did not always equal his capacity for spectacular visual imagery. The current retrospectives serve to highlight Ophuls' seemingly irresistible attraction to beleaguered women — the tragic heroine who suffers and suffers, then suffers some more. Sometimes her suffering is at the hands of society, sometimes she is the victim of her male lover, and occasionally (as in the brilliant *Madame de ...*) she's the kind of woman who brings it all on herself.

Ophuls' visual style was exceedingly grand — big sets, great costumes, and the trappings of wealth. And he had a fondness for telling his stories in flashback, a technique he may have relied upon too heavily. Yet his camerawork stands out, even in early films like 1934's *La Signora di Tutti* (Castro 10/1). One of the most interesting films in the retrospective, *Signora* stars Isa Miranda as the tragic heroine, a famous actress who is exceedingly unlucky in love. Here Ophuls employs his trademark dissolves, double exposures, tracking shots, and fluid camera movements in a virtuosic display, made even more remarkable by the fact that the art of cinema was still in its infancy. Ophuls' work here is a testament to his skill and his willingness to ex-

page 40 ►



Lively, impoverished and gay

by Gary Morris

Two rare musicals play the Roxie

Mention the movie musical and a few names come quickly to mind: Astaire and Rogers, Busby Berkeley, MGM. But Hollywood has always thoughtfully provided alternative versions of its textbook classics, and two of these are on view as part of the Roxie's recent resurrection of obscure Hollywood cinema. *Moonlight and Pretzels* and *The Gay Desperado* represent the extremes of budget, style, and artistry in the genre. The fact that they are both unavailable on video, never shown on TV, and practically unknown at this point should give further incentive to wavering viewers.

Moonlight and Pretzels (1933) is a lively poverty row re-tread of *42nd Street* and other Busby Berkeley films, complete with a beleaguered Broadway show, a big social consciousness number à la "Remember My Forgotten

page 43 ►

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by Roberto Friedman
and Wanda Lust

A classic popular music elder **Carole King** used to sing, "So far away! Doesn't anybody ever stay in one place anymore?" No one was staying put last week, at least not in Out There's charmed (or harmed) little circles, we're so sure.

First our pal the **Mad Shut-terbug** phoned in from New Orleans, threatening to join the list of displaced San Franciscans who can't afford the expense of living in the Gay Area any more. Apparently chanteuse **Pussy Tourette** and porn mogul **ChiChi LaRue** were recently seen blowing through NO-town, as well — is scandalous, sleazy Nouvelle Orleans the new boho capital of the States, now that no one except software moguls can afford to live in SF? Will the last bohemian to leave town please turn off the lights?

Then our dashing friend the **Infomercial Queen** made a quick escape to a quaint beach hotel on the Oregon Coast where the rooms are named for writers — **Colette, Hemingway, Dr. Seuss** — and given an appropriate stick treatment. The **Melville** room, for example, has a whale of a bed. You open the closet in the **Edgar Allan Poe** room, and it's all bricked in. We're interested in booking the **Tennessee Williams** room, but just to see if the medicine cabinet is stocked with Sectionals and bourbon. (The Sylvia Beach Hotel, Newport, Oregon (541) 265-5428.)

Out There lighted out for the territories as well, winging our way to that caffeinated capital to our north, Seattle, where the route numbers on freeway signs are reversed out into little silhouettes of **George Washington**, how cu-u-te.

Against type, Seattle was bright and sunny when we arrived at Sea-Tac airport — no, that's not as in Tacky, bitch queens, it's as in Tacoma. The recorded voice in the people movers between terminals advises you to hold onto the handrails in English and Japanese — it's too Pacific Rim.

The weather was so atypical we

rented a rowboat from the Center for Wooden Boats, and had a go at the oars, out on Lake Union. We're used to the motions, but somehow virtual rowing on the machine at the gym doesn't require a certain quality of real rowing — call it coordination. All the same, we flashed back to our days as coxswain on a varsity crew scull, shouting, "Stroke!" to a team of strong men. Waters weren't choppy until we hit the wake from the seaplanes which roar past and take off at the rate of one every two minutes (in other words, a lot more often than the Muni Metro).

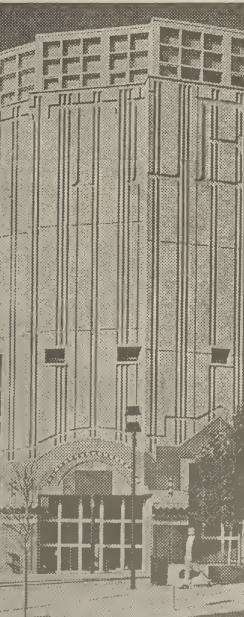


Movie Premiere, Hollywood, 1956, by Robert Frank

While in the Emerald City, we flirted with our favorite espresso baristas, and visited the **Robert Venturi**-designed Seattle Art Museum, where we watched art-handlers install *An American Century of Photography: From Dry-Plate to Digital*, which opens today, Sept. 30, and which includes work by **Robert Frank**, **Alfred Stieglitz** and **Barbara Kruger**. (More info at www.seattleartmuseum.org.) Then we dined at the Flying Fish, where we devoured a snapper named **Spike** and a sauvignon blanc from New Zealand, as befits the good life on the Pacific Puddle.

The shock of the old

Sighted at the opening of *Art* at the Curran last week: movie



Hammering Man, by Jonathon Borofsky, outside the Seattle Art Museum



Sharon Stone at Passport '99

Rick Gerhardt

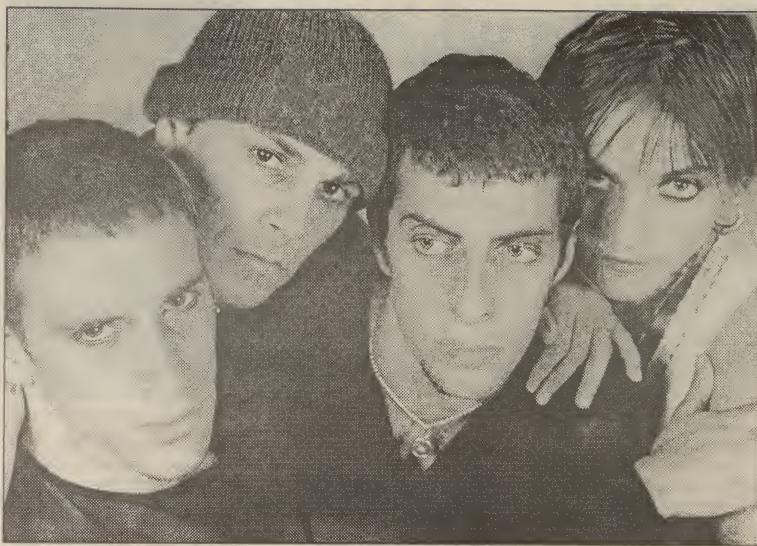
goddess **Sharon Stone** and her hubby, *Exam* exec editor **Phil Bronstein**, snuggling up close in aisle seats and really appreciating. Hope they enjoyed the show as much as *Out There* did, even though we found it hard to suspend our disbelief about the central premise of the play — i.e., that an all-white painting would in some way represent a new frontier for modernism. The fact is, American artist **Robert Ryman** has made a career of painting all-white paintings, and as a showcase of his oeuvre at SFMOMA a few seasons back revealed, his work hasn't yet lacked for invention or pure aesthetic appeal. Surely the sophisticate whose art collecting sets the play's plot in motion would have heard of him, if not playwright **Yasmina Reza**.

Rudy the terrible

Ten brownie points to the first *Out There* reader who pelts NYC Mayor/Mussolini-style fascist leader **Rudolph W. Giuliani** with elephant dung (not to hurt him, mind you, just to make a statement — sort of like throwing an excrement pie). Here's Rudy threatening to cut off city funding of the Brooklyn Museum of Art because he doesn't like some of the art in their new exhibit, "Sensation," as quoted in the *NY Times* last week: "Last time I checked, I'm the Mayor... People have an absolute right to express anything they want to express, but they do not have an absolute right to have that funded by the taxpayers... Anything that I can do isn't art. If I can do it, it's not art, because I'm not much of an artist. And I could figure out how to put this together. You know, if you want to throw dung at something, I could figure out how to do that."

The artwork that got Rudy so worked up was a portrait of the **Virgin Mary** by artist **Chris Ofili**, created in part with elephant dung. Ofili comes from a culture in which dung is considered an artist's material, and his painting is part of a folk art tradition of veneration. As it happens, we saw several examples of Ofili's work last winter at the Tate Gallery in London, which awarded him the prestigious 1998 **Turner Prize**, and so we know he's up to more than mere dung-flinging. Apparently, Rudy G. is threatened by what he doesn't understand, but then, there's a long tradition of public officials lashing out at art they don't comprehend. Back in the '30s, German leaders not unlike our Rudy labeled anything they didn't appreciate "degenerate art." We remember how *that* story ended. ▼

THEATRE

Paradox Pollack, Flynn DeMarco, Andrew Abelson, and Tirza Naramore in *Shopping and Fucking*

Transgressions and transactions

'Shopping and Fucking' at Theatre Rhino

by Richard Dodds

It may be more coincidence than trend, but both of this city's gay theaters have opened their seasons with down-and-dirty tales of disaffected youth.

Indeed, one would be hard-pressed to describe either New Conservatory's *Steel Kiss* (reviewed last week) or Theatre Rhino's *Shopping and Fucking* as gay theater, at least in the sense to which we've grown accustomed.

This is a good thing, if financially risky for the theaters, for it broadens spectrums beyond, say, the *10 Naked Men*-and-*Key West*-style staples. In the case of *Shopping and Fucking*, Mark Ravenhill's play was never marketed as gay theater in either London or New York, though it takes a theater with guts to put it on. In San Francisco, Theatre Rhino has stepped up to the plate.

That the play opens with a character puking and the first act ends with a video of a bound-and-gagged man getting an unwanted lobotomy with a power drill may have accounted for an increase in empty seats after the intermission. Shock is one of the tactics Ravenhill employs to put across his messages about a mercenary, soulless world.

"We are all alone," says one character. "Why are there so many sad people?" asks another. "Get the money up front," a third says, should be the first words in the Bible.

These are not startlingly original notions, but Ravenhill has woven them, sometimes coarsely, into a graphically drawn world that has been sharply realized in director Michael Donald Edwards' production.

The entire interior of Theatre Rhino has been turned into a giant decoupage of posters, advertisements, and porn images in Phil Rabe's set design. The location of the succession of scenes is announced on a video screen as curtains are furiously yanked to redefine the space.

The main locale is a grungy flat occupied by Mark, Robbie,

and Lulu, a trio of smart but side-tracked young people whose mutual support system is beginning to unravel. Mark, a former stockbroker with a heroin habit, is looking to free himself of drugs and personal dependencies. This is bad news for Robbie, a bumbling drug dealer who loves Mark. Lulu, the closest thing to a breadwinner, loves Robbie, who returns her affections only when he has something to gain.

Sex deals

After the first scene, the play splits into two halves that only partly meld before the inevitable final scene. For Mark, the search for independence leads him to a teenage hustler with whom sex can be a transaction, nothing personal. Disastrously, he falls in love with the teen, whose own fantasies include being sodomized with a knife. As for Robbie and Lulu, their subplot involves a sadistic drug dealer who cries at the thought of *The Lion King*.

Edwards has brought the cast to a high level of commitment and veracity. Andrew Abelson, a British native, is excellent as the troubled Mark, who tries to sort out his life with maxims from his support group. Though Tirza Naramore foregoes an English accent, she is otherwise a sad delight as the wounded Lulu, and her scenes partnered with Paradox Pollack, memorable as the vindictive loser Robbie, are among the play's highlights.

Jason Armstrong is properly creepy as the drug dealer, a character that seems recycled from the *Blue Velvet-Pulp Fiction* school of villainy. Flynn DeMarco, in the difficult role of the young hustler, nearly makes us forget that he is obviously older than his stated 16 years.

There isn't much shopping or fucking in *Shopping and Fucking*, at least in the literal sense of the words. But Ravenhill posits that life has become little more than metaphorical shopping and fucking, a sorry state for which he offers no antidote, but that he — and Theatre Rhino's production

— vividly depict. ▶

Shopping and Fucking will run through Oct. 16. Tickets are \$12-\$20. Call 861-5079.

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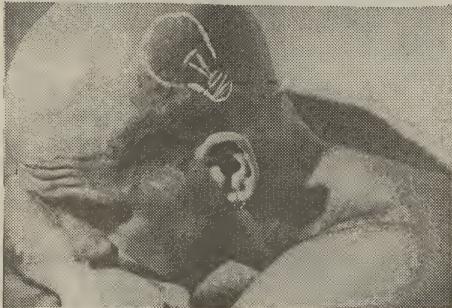
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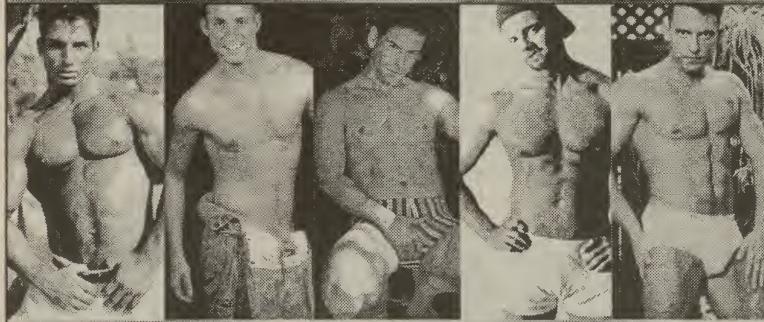
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Fade to white

'Art' at the Curran

by Richard Dodds

Modern art remains a highly suspect proposition, even after most major cities have built contemporary temples in which to exalt it. And so, the white-on-white painting at the center of *Art* becomes an easy target for ridicule. Clearly, playwright Yasmina Reza expects the audience to viscerally agree that "It's shit," as a cynical character informs a friend who has paid a small fortune to buy it.

But when a felt-tipped marker is produced late in the play, and the painting's angry owner chal-

lenges his friend to deface it, palpable tension spreads through the audience. It's at this point you may realize that the cool, tightly wound play has finally made an emotional connection.

Reza's play, a London and Broadway hit now at the Curran Theatre, is not unlike this austere painting, a quality mirrored in Matthew Warchus' angular direction, Mark Thompson's impersonally modern set, and Hugh Vanstone's consciously theatrical lighting. Translated from the French by Christopher Hampton, the dialogue incorporates a crisp artifice into its geometric structure. It's all neatly wrapped up in 90 intermissionless minutes.

Though there is no stageful of doors, mistaken identities, or sexual kerfuffles, *Art* can feel more like a farce than a comedy, more like Samuel Beckett than, say, Neil Simon. The painting is a catalyst that sets the machinery into motion, in this case an escalating game of power vs. friendship.

Even since the play opened in London in 1996, it has become a popular vehicle for notable performers. Albert Finney and Tom Courtney were in the original West End production, and the Broadway edition featured an evolving cast that included Alan Alda, Alfred Molina, George Segal, Buck Henry, George Wendt, and Judd Hirsch.

Breaking from tradition, Hirsch alone gets top billing in the touring company, but his performance maintains a proper dimension alongside his two stagemates. Hirsch tersely plays the oldest of this trio of friends, a prickly leader who takes pride in his no-nonsense approach to life, but who feels rejected when one of these friends makes a huge investment



Judd Hirsch as Marc in Art

in art without his approval.

The economics of touring perhaps dictated that only one celebrity could be hired, and while the work of Cotter Smith and Jack Willis is polished and appealing, something is lost in not having that extra fillip of personality invested in these characterizations. These are actorly roles that have room for the recognizable idiosyncrasies of familiar performers.

Smith, a sleek and handsome actor, plays the new art collector, whose purchase is a statement to his mentoring friend. The beefy Willis plays a third friend, who tries to maintain his usual role of non-aligned appeaser, a tactic that only enrages the situation. Willis memorably delivers one of the highlights of the play, a ranting, rambling monologue on the miseries of his life.

Though emotions boil over on stage, they may be more appreciated than felt by an audience. *Art* is more about the art of theater than the art of life. ▼

Art will run at the Curran Theatre through Oct. 10. Tickets are \$23.50-\$58.50. Call 512-7770.

Truth-teller

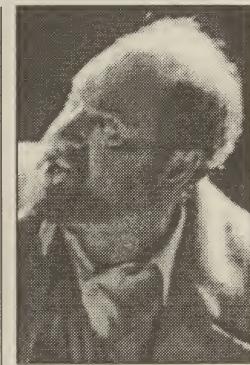
'The Life of Galileo'

by Richard Dodds

Bertolt Brecht didn't create a Charlton Heston version of Galileo, the revolutionary 17th-century scientist who would have been portrayed as a hero by Hollywood. Instead, he created a Bertolt Brecht version of Galileo, a genius who guarded his comforts and adapted his conscience.

Brecht wrote three versions of *The Life of Galileo* between 1938 and 1953, fueled by such epochal events as World War II, the atomic bomb, and the Cold War. These years also spanned his own exile from Germany, his appealing HuAC testimony, and his hasty departure from America for East Germany. When, late in the play, we see a celebrated man embittered by his own weaknesses, it's hard not to imagine Brecht himself in the role.

At Berkeley Repertory Theatre, veteran actor Michael Winters plays Galileo not so much as an epic figure but as a puttering old college professor who takes more notice of the universe than the world around him. But the genteel shabby look doesn't quite jive with Galileo's self-acknowledged love of the finer things, one exam-



From The Life of Galileo

ple of the sometimes confused fabric that makes up this ambitious and imaginative production.

In director Mark Wing-Davey's production, the contemporary parallels that Brecht intended are stressed, sometimes to the breaking point. Scenic designer Douglas Stein has completely encased the inside of the theater in corrugated metal, which becomes industrial-strength projection screens for increasingly harsh

page 38 ▶

Tenor Marcello Giordani and soprano Sonia Ganassi in San Francisco Opera's *La Favorite*

Favorite French date

SF Opera does bel canto right

by Stephanie von Buchau

Even though it wasn't sold out, the War Memorial Opera House was buzzing last Friday night. Out-of-town press, who had shown up (poor things) to hear *Louise* earlier in the week, were tantalized by the delicious rumor that San Francisco Opera had hired a new general director to replace the retiring Lotfi Mansouri. It is true, though not officially announced by our deadline. Suffice to say that the prospects of fiscal and artistic reform so desperately needed on Van Ness Avenue are more likely now than if the board had hired a wild hare like Gerard Mortier.

None of this mattered one bit, because what the critics and the cheering crowd took home were memories of the best all-around production — sets, singing, music — in recent memory; in fact, the most thrilling bel canto I've heard in San Francisco since Terry McEwen's sensational *Maometto II* with June Anderson and Simone Alaimo in 1988.

It doesn't even matter that this production of Donizetti's 1840 French grand opera, *La Favorite*, was given in a critical new edition by Rebecca Harris-Warrick (why wasn't there something about this important musicological fact in the program?), or that it wasn't really very French, with two Italians and a Russian singing the leading roles. What mattered is the only thing that matters in this kind of work — a sizzling, eyebrow-singeing, heart-thumping, pulse-racing vocal sex-a-thon, in which the gorgeous mezzo diva (Sonia Ganassi) was pursued by two operatic hunks (tenor Marcello Giordani and baritone Vladimir Chernov), and everybody sang as if their lives depended on it.

It was, to put it brutally, Opera Queen Heaven, and boy, those days have been few and far between in the last decade. It doesn't hurt that *La Favorite* (*The King's Mistress*) is a tight piece of work in its authentic French edition. The typical 19th-century conflict among honor, religion and sexual passion — as portrayed by King Alphonse of Castile (Chernov), his noble mistress, Léonor (Ganassi) and Fernand (Giordani), the seminarian-soldier she really loves — is worked out by Donizetti and his librettists in a series of powerful arias and ensembles. There were some cuts — and I could have done without the insipid ballet, though it is correct in the French grand opera style —

but most of the score is pure, headlong excitement.

Conqueror

And the singers knew it. Ganassi conquered from her first impetuous entrance. With a compact, busty figure, masses of red hair and an expressive, mobile face, she looked like Beradette Peters, a worthy object of lust for the two hot-blooded men in her life. Even better, she sings as well as any of today's touted mezzos. The voice is rich, warm, beguiling, technically flawless with no vulgar "chest" or equally top notes. And she sings so expressively that she broke my heart in Léonor's death scene. The last debutante who did that was Elena Prokina in the Temirkanov *Eugene Onegin*, and she hasn't been back. Pray that Ganassi doesn't suffer the same fate, because right now I want to hear her sing Charlotte (preferably with Ramon Vargas as Werther) as soon as possible.

Giordani had the unenviable task of singing in a performance dedicated to the greatest Fernand of our (and maybe any other) time, the late Alfredo Kraus. Kraus, of course, only sang the role in the corrupt Italian version. Give Giordani credit, he managed both a purling legato and the spot-on high notes (the C in "Auge si pur" was loud enough to wake the dead) and, with his tall, trim figure and curly head of Sicilian hair, cut a suitably romantic if obstinately dim figure.

Face it, seminarians who fall in love with "angels" and then are shocked to discover the lady has a past, probably have enough sexual baggage to make them undesirable partners, the sort of thing one doesn't usually contemplate at the opera, unless the heroine is so appealing you'd like her to have a better fate than being forgiven by God. The complex character in this piece is Alphonse and, though Chernov has strange mannerisms (flicking invisible gnats off his eyebrows, and grinding his jaws before emitting a note), he's still one of the most charismatic baritones on stage today. He gives the character real human dimension with his gobs of Russian legato, though I thought the concluding section of "Léonor, viens" lay a tad low for maximum expression.

John Coyne's unit set is enlivened by handsome projections (no backing for the voices again, but this cast is so high-powered it really isn't an issue) and by Jane Greenwood's sumptuous costumes. Conductor Marco Armiliato tended to scramble in those

majestic choral ensembles that end acts two and three (here squashed into one marathon act). I think Patrick Summers, Charles Mackerras (whatever happened to him?) or Richard Bonynge would have been a more mature choice, but Armiliato kept things moving and breathed with his singers. If anybody was going to run out of breath in that group, it would be the conductor. ▶

La Favorite continues in repertory through October 16 at the War Memorial Opera House. Call 864-3330.

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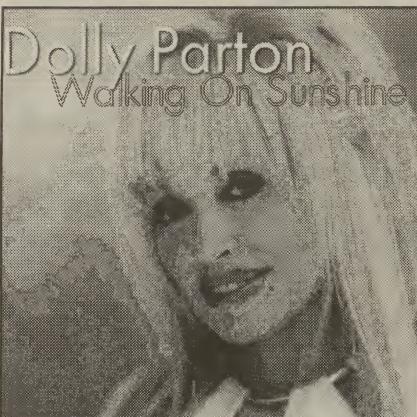
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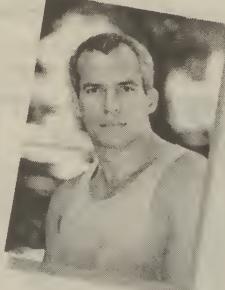
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The fourth 'B' of music

Recent Davies Hall highlights include Leonard Bernstein's 'Age of Anxiety'

by Philip Campbell

The San Francisco Symphony season is hardly a month old, and already the enthusiastic predictions of journalists and press agents alike are coming true. Standing ovations, beaming patrons and rave reviews seem to be the order of the day, and if an occasional slam might make for an interesting read, any negative comments about Music Director Michael Tilson Thomas at this point would simply be pettiness.

All the MTT hallmarks are on ample display as he leads a thoroughly energized band through varied repertory and rip-roaring performances. His star power alone could save almost any situation, but he still relies on astonishing musicianship before personality to make visits to Davies Hall particularly satisfying. Never was this more evident than a few weeks ago, when a relatively unknown soprano stepped in at the last moment for an ailing Deborah Voigt.

Patrons who might have been initially disappointed at the cancellation of the justly admired Voigt were treated to an even more exciting event, as Lauren Flanigan made her SFS debut in the daunting final scene from Richard Strauss's *Salomé*. Most critics and singers are willing to praise the composer for his grateful treatment of the female voice, but they have to admit that this is one of the most difficult stretches of music ever devised for a brave soprano.

If Flanigan did not make it through the performance without a few strenuous moments, she is, after all, only human. As it was, her rendition was something of a revelation. Here is a young singer clearly ready for the Big Time. Combining stage presence with acting ability and an amazing amount of vocal power, she tore through the orchestral fabric with an abundance of lustrous tone and excellent diction. The hair-raising experience, highlighted by Tilson Thomas's dramatic handling of the score, brought the audience to their feet for what would become the second of three standing ovations that night.

The first collective salute was awarded to Stravinsky's Suite

from *The Firebird*, which closed the first half of the concert, and the third ovation was given to a marvelous account of Janacek's tangy and thrilling *Sinfonietta* (complete with twelve trumpets positioned in the orchestra and on the terrace), which served as the evening's finale. A visceral response to such exciting music is understandable, but it was Lauren Flanigan's heroic effort that most truly deserved the ultimate accolade.

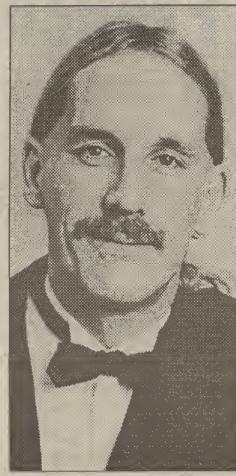
tuned to the composer's inspired wavelength. There were so many passages of breathless introspection and jazzy exhibitionism shared by conductor and soloist alike, I halfway expected one or both of them to levitate at any moment.

The Symphony No. 2, written when Bernstein was at his freshest and most imaginative, follows a program drawn from a section of Auden's book-length poem. Four lonely intellectuals (three men and a woman) are drawn together for an evening of boozy interplay and high-minded conversation. They never overcome their essential feelings of isolation and, without denying a shared need for new values, eventually separate to find their own ways.

Originally, Bernstein excluded his pianist from the concluding segment — a massively hollow statement of renewed faith. Later he decided it was musically illogical to bar the soloist from the finale of what was virtually a piano concerto. His instincts proved correct, allowing Robin Sutherland, as the latest interpreter of the part, his rightful place in the ironic yet moving Epilogue. It is instructive to know the original scenario, but not mandatory for the enjoyment of the Symphony No. 2 as "pure" music.

The entire concert was uncommonly diverse, but not disjointed. For starters, there was a charming rendition of Charles Wuorinen's *Machault mon chou*, a clever 20th-century take on the early polyphony of Guillaume de Machault. And if the Bernstein centerpiece was what we will all remember best, the inclusion of Beethoven's Fifth, after intermission, was not unwelcome. It was a little curious to find the most famous symphony ever written being used as something of a space filler, but the run-through was clean and well-played, and the final movement really took flight.

Leave it to Michael Tilson Thomas to make a place for Leonard Bernstein as the fourth 'B' of music, and to make his colleagues and audiences so willing to join him in admiration. The sheer force of his enthusiasm and energy is actually not too far removed from that of the late, lamented Lenny. ▼



Pianist Robin Sutherland

Golden 'Age'

Last week brought one of the orchestra's most identifiable and popular players to center stage as the soloist in Leonard Bernstein's brilliant *The Age of Anxiety*, Symphony No. 2 for Piano and Orchestra (After W. H. Auden). Robin Sutherland isn't only known for his long blond ponytail, though it does make it easy to pick him out of a crowd. He has been with the SFS since the days of Seiji Ozawa and has racked up an amazing number of performances as the orchestra's principal pianist under directors Edo de Waart, Herbert Blomstedt, and now MTT.

Sutherland's latest collaboration with Tilson Thomas (and it was a visibly palpable partnership) was nothing less than sensational, with both artists perfectly

Galileo

◀ page 36

and manic projections. Characters suck on Altoids, cook on gas ranges, and watch the Italian version of *Wheel of Fortune*. Dissonant music greets the audience, while a Carnival celebration turns into a rock-and-roll melee.

Sometimes compelling and sometimes distracting, these embellishments don't lessen the impact of Brecht's powerful words. This is a complex piece, pulling together many issues. Perhaps most relevant is Brecht's stand on the unspoken hold commerce has on truth. It may have taken the Vatican until 1992 to declare Galileo "rehabilitated," but that didn't prevent the church from approving use of his navigational star charts for mariners in the 17th century.

Here comes the sun

Galileo's obsession was to prove Copernicus's theory that put the sun rather than Earth at the center of our little collection of planets, a notion that had earned earlier adherents death at the hands of the Inquisition. In Brecht's telling, it is an obsession that leads him to ruin his daughter's life, betray his friends, and cheat his patrons. Yet, flaws and all, he remains the embodiment of truth.

British playwright David Hare (*Plenty*) recently crafted this so-called streamlined version — it still runs over three hours — and its dialogue is a curious hybrid of the colloquial and the grand. It may humanize Galileo to hear him saying, "yeal" and "stuff"; but it's also a little jarring when it is followed by such phrases as, "they will be seduced by the temptation

of truth."

The large cast is of wildly varied accomplishment, but with superior work from Winters as Galileo, Ken Ruta as the Cardinal Inquisitor, L. Peter Callender as Pope Urban VIII, James Carpenter as one of Galileo's counselors, and Amy Mordecai as his frayed daughter.

The unevenness in the performances, even from scene to scene, will perhaps smooth out as the cast grows more comfortable with the challenging torrents of dialogue, and once the focus can return to the actors, now that the technical complexities are in place. One shudders to think what tech week must have been like. ▼

The Life of Galileo will run through Nov. 5 at Berkeley Rep. Tickets are \$38-\$48.50. Call 510-845-4700.

A tale of two ballets

Miami City Ballet and Diablo Ballet

by Aimée Ts'ao

Although it meant sitting in a bridge traffic two evenings in a row, it was definitely worth the effort to have caught both Miami City Ballet at Zellerbach Hall in Berkeley and Diablo Ballet in Walnut Creek last week. Miami City Ballet is fortunate to have former New York City Ballet star Edward Villella at its helm. As a dancer who worked closely with Balanchine and came as close to being one of his muses as any man could (remember, Mr. B said that "dance is woman"), he is able to pass on much of his mentor's legacy.

MCB's rendering of the master's evening-long, three-part *Jewels* was impressive. The corps de ballet is well-trained, neat and tidy, but can really let loose with their hips, shoulders and smiles in the jazzy "Rubies." Jennifer Kronenberg and Sally Ann Isaacs are wonderful in the lead female roles.

"Emeralds" and "Diamonds," with their very classical steps, need dancers who understand how to bring out the musicality of the steps instead of executing them to the counts in unison. Precision is only one half of the equation. In the same way a good musician uses voicing and rubato to shape the music and make it sing, so a dancer must shape the choreography by allowing the music to instigate the movement, then sustain or turn it in another direction. The only dancer who shows this ability is Deanna Seay as soloist in "Emeralds." In her solo, with the most beautiful port de bras and comprehension of the music, and then again in the pas de deux, with the most elegant and lyrical pointe work, she is truly radiant.

Mr. B everywhere

Balanchine popped up the next night at the Dean Lesher Regional Center for the Arts when Diablo Ballet performed his *Pas de Dix*, and the dancers certainly know how to shape it. For a company of only a dozen, they seem to create more excitement on stage than troupes three or four times their size. Kyongho Kim is sophisticated and elegant as the lead male, which sets off his partner Karyn Lee Connell's perkiness.



Jamie Rae Walker of the Miami City Ballet in Balanchine's *Jewels*

The other four couples provide a lovely frame and at the same time have the opportunity to shine in the solos, duos, and quartets.

But the best piece on the Diablo program was Associate Artistic Director Nikolai Kabaniaev's *The Puzzle*. To a score created by Michael Bemesderfer and Kabaniaev, the dancers magically cause the audience to feel all the emotions they are expressing on stage, and there is the full gamut. Even more importantly, the same dancers who are so classical in the Balanchine are almost unrecognizable performing this blend of modern, gestural choreography that is both technically demanding and predicated on communicating emotionally. The dancers succeed in being humorous and moving at the same time. Kelly Teo is unrivaled in his speed, attack and presence.

The evening closed with the world premiere of Gary Masters' *Diablo Opus*, a full company piece

employing a odd mixture of music by Cesti, Giordani, Astor Piazzolla, Philip Glass and Nitzer Ebb. The overall tone of longing, melancholy and loneliness left me wishing it hadn't been the last piece. Not that I don't like to go home in a contemplative mood (*The Puzzle* would have done the job as well), but the choreography itself wasn't strong enough to make me want to continue to think about it. That is not to say that the dancers didn't dance and interpret their roles well; they did, but despite some effective staging in scenes like one in which a rope is stretched across the stage behind a couple fighting, the piece keeps a low profile.

Diablo Ballet is a prize above rubies. With excellent dancers and an interesting repertory, it is worth the trip across the Bay. They are next appearing Saturday, October 9 at the Concord Pavilion, and then at Zellerbach Hall in Berkeley Friday, November 5. ▼

MUSIC

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The legendary Chilean group Inti-Illimani was forced into exile for 15 years by the brutal and repressive Chilean dictatorship of General Augusto Pinochet, currently spending his days under house arrest in Britain. The seven musicians in the group sing songs of struggle and inspiration in Spanish, Italian and Andean dialects and play such instruments as the tiple, the charango and the scacciapensiere, which is musical even to pronounce. Flamenco guitarist Paco Peña joins Inti-Illimani for a concert at Zellerbach Hall in Berkeley on Wednesday, October 6 at 8 p.m. For tickets (\$18-\$30), call (510) 642-9988.

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Bosom buddies



JOSH DUNN

Robert Carlyle (left) is a damn good actor, and Jonny Lee Miller (right) is hot, hot, HOT! They play the title characters in the British-produced, Jake Scott-helmed *Plunkett & Maclean*, heading a cast that includes Alan Cumming (doing his patented flaming queen impersonation) and the always impeccable Liv Tyler. *Plunkett & Maclean* team up in one of those male-bonding criminal-cohort combinations (P's got the brains, M's got the yum! — brawn), and we don't mind saying there's something awfully queer about these buddies (they'd die for each other!). But advance word on the film is that it's full of violence and mayhem, so buyer beware. Opens Friday in the Bay Area.

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Max Ophuls

► Arts cover

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She's come undone

Working in America in 1948, Ophuls' *Letter to an Unknown Woman* (Castro 10/2) employs Joan Fontaine, a world-class sufferer, as a young woman whose unrequited love for gorgeous concert pianist Louis Jordan is her undoing. The letter referenced in the title opens with, "By the time you read this letter, I may be dead," a sure sign you're leaving the world of happy endings behind. Ophuls, again working in flashback, is less experimental in his camerawork, but more assured as a director. This "woman's picture" is quite a tear-jerker, but it possesses more integrity than Ophuls' next American opus, *Caught* (Castro 10/6).

In 1949, Barbara Bel Geddes portrays an upwardly mobile charm school graduate (yes, really) who unwittingly snags a psycho millionaire (Robert Ryan). The love triangle that ultimately results draws James Mason into the picture, as a high-minded but low-salaried physician who seeks to rescue Bel Geddes from the luxurious prison in which she is "caught." Depending on your point of view, this film is either a provocative exploration of society's treatment of women or a total soaper. There is plenty of support for both points of view, and frankly, I can't imagine a more perfect place to see this particular Ophuls opus than at the Castro. The director pulls out all the classic film noir conventions, executing them with skill but no particular inspiration. The audience should have a great time with this one, but the serious cineaste may want to hold out for the two crowning masterpieces of Ophuls' career — films he had to return to France to produce.

La Ronde (Castro 10/3, 10/7) is based on the play by Arthur Schnitzler which continues to be adapted to this day for both stage and screen, the most recent revival starring Nicole Kidman. Ophuls' 1950 version opens and closes with the young and beautiful Simone Signoret as a prostitute who kicks off a series of sexual encounters. One roll in the hay leads to the next as people change partners and copulate at will. Originally banned in the United States, this sexually adult and exceptionally charming roundelay is a film that simply could not have been made in

Simone Signoret and Gerard Philipe in Max Ophuls' *La Ronde*

America in the 1950s. Ophuls uses a puppet-master narrator (Anton Walbrook) and the theme of a carousel to allow these vignettes to unfold — think *Our Town* meets *The Devil in Miss Jones*. *La Ronde* shows a great filmmaker, working at the top of his form with a flawless cast. Danielle Darrieux steals the film and it is small wonder she was subsequently chosen to star in Ophuls' 1953 masterpiece, *Madame de...* (Castro 10/1).

In the latter film, Darrieux portrays a vain, frivolous, wealthy matron married to the uptight, controlling Charles Boyer and having an affair with the affable Vittorio de Sica. Ophuls' opening sequence, in which the camera takes Darrieux's point of view as she surveys the contents of her closet for expendable items, is nothing short of brilliant. The spendthrift society matron exceeds her allowance and, in order to cover her shortfall, elects to pawn a pair of diamond earrings given to her by her husband. This one act triggers a series of events which destroy her marriage, her affair, and ultimately her life. Of all Ophuls' tragic heroines, none is more deserving of her fate, and of all his films, none is more fully realized.

After a career built on black and white, Ophuls turned not just to color, but to Cinemascope, for his final film, *Lola Montès* (Castro 10/2). In 1955, Ophuls once again resorts to flashback to tell the relatively true story of famous courtesan Lola Montès. (It is rumored Madonna would love to play this role, and given the heroine's passage from schoolgirl to dancer, to lover of Franz Liszt and the King of Bavaria, to circus sideshow act,

well ... who else but Madonna?) In the title role, Martine Carol is beautiful but wooden, and Peter Ustinov, portraying the ringmaster and acting in French, is a paradigm of stentorian superficiality. Ophuls' camera spends most of its time on a crane, scanning the three-story wedding cake of a set that helps tell of Lola's exploits.

Unfortunately, the film becomes cold, hollow, and devoid of emotional impact as any hope for meaning is trivialized by the overblown circus convention. Ophuls' years of creative experimentation are reduced to a bag of cinematic tricks at the service of Cinemascope. Pay particular attention to a two-shot of Oscar Werner and Martine Carol traveling out of Bavaria in a caravan. During one lingering conversation, Werner's face is completely hidden by a column in a shot so badly composed that it could be a textbook example of what never to do in film.

But *Lola Montès*, with all its faults, cannot negate the amazing creative output of Ophuls' wandering career. It is perhaps most remarkable that Ophuls, having attained the sought-after status of Hollywood director, turned his back on Tinseltown to return to France and fulfill his artistic destiny. His life choices reflect exceptional courage, and his films stand as an enduring testament to his accomplishments. ▼

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The fortunes of Joan Fontaine

by Tavo Amador

Hollywood stars who projected elegance, beauty, breeding, brains, and wit have always been rare, but following Audrey Hepburn's retirement and untimely death, they have disappeared from the screen. During Tinsel Town's golden era, however, true stars flourished, and in many ways, the best was Joan Fontaine, who can be seen this week in Max Ophuls' *Letter from an Unknown Woman*, Saturday, October 2 at the Castro Theatre. She could also act, which didn't hurt.

She was born Joan de Beauvoir de Havilland in Tokyo in 1917, a year after her sister, Olivia de Havilland. Their parents divorced while the girls were quite young. She and Olivia moved with their mother to Saratoga, California. In 1932, she was back in Japan, studying at the American School, while Olivia was launching her acting career. Upon returning to California, Joan joined a small theatre company in San Jose, and shortly thereafter met May Robson and got a part in *Kind Lady*. Someone from MGM noticed and cast her (billed as Joan St. John) as Joan Crawford's sophisticated rival in *No More Ladies* (1935), but she had little screen time, and no film offers followed.

She took her stepfather's surname and as Joan Fontaine returned to the stage as the ingenue in Dodie Smith's *Call It a Day*, the same part Olivia played in the film. She impressed producer Jesse Lasky, who signed her to an RKO contract. She had a small part in *Quality Street* (1937) starring Katherine Hepburn, and was Fred Astaire's romantic interest in 1937's *Damsel in Distress*.

Fontaine mixed leads in minor films and smaller roles in important ones, like 1939's *Gunga Din*, playing Douglas Fairbanks' love interest. RKO dropped her, but George Cukor tested her for Scarlett O'Hara, and then gave her a small but warm and sympathetic part in *The Women*.

Married to English leading man Brian Aherne, she planned to quit acting and be a housewife. Then, at a dinner party, she met producer David Selznick and urged him to film Daphne Du Maurier's bestselling novel *Rebecca*, with Margaret Sullavan in the lead. Selznick had already purchased the rights and decided to test Fontaine, along with Sullavan, Loretta Young, Vivien Leigh, and Susan Hayward, for the most sought-after role since Scarlett. Alfred Hitchcock was directing (his first Hollywood movie), and Fontaine, against all odds, got the part. Selznick signed her to an exclusive contract.

Dual images

She needed all her experience for the role, especially since co-star Laurence Olivier had wanted his fiancee, Vivien Leigh, but in the end, she vindicated Selznick. Fontaine's performance remains remarkable, embodying the conflict between reality and perception that Hitchcock loved portraying in films. From her first scene, the audience is struck by her unaffected loveliness and moved by her insecurity. When Olivier meets her, we know at once why he is drawn to her. But Fontaine, without any affectations, lets us see that she can't believe his interest, a portrayal that is infinitely touching.

The film's 1940 release made



Joan Fontaine

her a star and brought an Oscar nomination; unbelievably, she lost to Ginger Rogers, as the weepy Kitty Foyle. Although genteel, Fontaine was no pushover and stood up to Selznick, refusing *Back Street* because it wasn't a worthy follow-up to *Rebecca*. (Ironically, Margaret Sullavan took the part of Charles Boyer's long-term mistress.)

Instead, she joined Cary Grant in *Suspicion* (1941), again directed by Hitchcock, as a wife fearing her husband is going to murder her. Her performance is intelligent and effective, but nearly done in by the unbelievable ending. Nonetheless, she won the New York Film Critics Award and the Oscar for Best Actress, beating out sister Olivia for the latter. She has stated candidly that the awards were belated recognition for her work in *Rebecca*, an assessment few would dispute.

Her stardom assured, she did *This Above All* (1942) with Tyrone Power — they were a patriotic British couple. Then came a sparkling comedy with Boyer, *The Constant Nymph* (1943), which garnered her a third Academy Award nomination. With Orson Welles as Rochester, she starred as *Jane Eyre* (1944), somehow submerging her beauty without gimmicks, and giving another remarkable performance in this fine version of Charlotte Bronte's novel.

She looked breathtaking in *Frenchman's Creek* (1944), as a Restoration aristocrat in love with pirate Arturo de Cordova. The film was lavish and, at \$4,000,000, the most expensive Hollywood had yet made, but it wasn't very good and not the hoped-for hit. She was dazzling in the funny *The Affairs of Susan* (1945) as a woman seen through the eyes of three suitors. But her relationship with Selznick worsened, in part because he was charging a fortune to lend her out and paying her peanuts, and in part because they disagreed over roles. She refused *I'll Be Seeing You*, a dull romance eventually made with Ginger Rogers, and after a year on suspension, she and Selznick parted. She went to RKO for *This Day Forward* (1946), a domestic drama about newlyweds.

Beauty unfolds

Universal offered a four-pic-

ture deal, starting with *Ivy* (1947). She played a ruthless, fortune-hunting lady, not above poisoning to get her way. Billy Wilder cast

In lesser hands, the film would be mawkish and trite. But the script (from a Stefan Zweig story), Max Ophuls' exquisite direction, the cinematography, and above all, Fontaine's radiant innocence and warmth elevate it to tragedy. The look on her face when,

a decade after their brief encounter, she realizes the man who had so great an impact on her life does not remember her, is unforgettable and will haunt the viewer for days after the movie ends. If the greatest art lies in its concealment, then in this performance, Fontaine proved herself a consummate artist and staked her claim as one of the finest romantic actresses in film history.

Letter was produced by her second husband, William Dozier, but Universal hated it and failed to promote it. Critics raved, but it was never a commercial success and quickly disappeared.

She finished her obligations to Universal with *Kiss the Blood Off My Hands* (1948) a drama with

page 56 ▶

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The numbers game

by Victoria A. Brownworth

The autumnal equinox has left us spinning on our proverbial axis. We are agog: First the diva, Miss Diana Ross, got groped by a Heathrow police-woman on her way to the Concorde (oh please, this happens to us all the time) and spent a few hours in gaol for ugly Americanism before using the event to jumpstart her flagging career.

Then we were agog again (say that three times very quickly to the tune of a Coors song) at GLAAD's claims that there are nearly 30 gay leads on TV these days. They assert that is not *near*ly enough — and yet, we hasten to add, it is so much *more* than actually *are* on TV. Meanwhile, the queer press has been taking this number — 28, try the lotto — and running with it. Are we the only ones who believe in checking sources — like say, *watching* TV rather than reading press releases?

We hate to spoil what was going to be a nice little romp through the frothy fall season with nasty old politics, but could we just run a little reality check for a mo? First, dears, cable and network TV are horses of a very different color — imagine the differ-

ence between, say, a glory hole and a sewer pipe. Cable does anything — porn, CNN, 24-hour weather, 24-hour cooking and no Jerry Lewis Telethons. Networks do the same thing over and over again, but what they do not do is queer. Since the majority of Americans and advertisers do not have cable, it's what's on the networks that matters. That's where the advertising dollars are spent, that's where the boycotts by bigots are begotten. And on the networks — get out your abacuses, boys — there are a mere handful of queers, they are all boys, and they are mostly white. Comprende? We'll review as the season continues.

Speaking of that handful, one of the fags added this season is Ford (John Ducey) on ABC's *Oh, Grow Up*. This show may be just a tad too spicy and *recherché* to last very long. Here's the plot: three guys in their mid-30s, former college roomies, share a house together. Norris is an artist, Hunter runs a construction firm — these two have been living together since college (eyebrows raised collective-

ly, please). Then roomie number three, Ford, moves in when he decides to leave his adorable, sexy wife, Suzanne (Rena Sofer) because he has finally admitted he's gay. Hmmm. Think *The Odd Couple à la Menage*.

Three guys and a libido

The first ep dripped with sexual humor — mostly queer — and some other explicit sexual references — mostly from Suzanne. Ford (remember, he's the prissy queen) constantly notes Norris and Hunter are like a married couple (too true); they repeatedly point to each other and say, "You're

the wife." We call this gay humor; we don't care how many women Hunter brings home. It's sharp — like the knives the sushi chef uses at Benihana. But is a ginzu blade really what ABC wants to use on its audience? And how will straight folks feel about this sexual medley? *Will & Grace* has straight girls and gay boys — an American coupling since Doris Day and Rock Hudson. *OGU* has unmarried straight guys living together with a married gay guy who's looking for a boyfriend. We can hear closet doors slamming all over America. We can also hear the Christian Coalition getting out their boycott outfits (are those the same closet doors we were hearing?).

As for *We&G*, *saison deux*, we have only this to say: pants-pissingly funny. One of the high points of hilarity last season, *We&G*'s even funnier this year. Watch, girls, watch.

Ditto ABC's sleeper mid-season sitcom, *It's Like, You Know*. An acquired taste, perhaps, not unlike a good cigar or oysters on the half-shell, but we have acquired it and recommend it highly. Not queer per se but very Noel Coward in Hollywood.

Now the dramas. For smooth writing and sharp pacing that is just a joy to watch, tune in to NBC's much-touted and ultra-white male (just like real politiks, eh kids?) Aaron Sorkin vehicle, *The West Wing*. Ooooh, we were reminded of our former position as a Washington reporter. Smart, smart, smart. Watch, watch, watch. We aren't sure of the audience outside the Beltway, so we

worry that *TWW* may not last long. Oh, and did we mention, Rob Lowe is cuter than ever, but now, like his less attractive brother Chad (on CBS's excellent and quirky *Now and Again*, not to be confused with ABC's sappy and het-y *Once and Again*), he can act, too. Martin Sheen is the best President since FDR — the *real* FDR.

Speaking of bests, we must note that this year's Miss America Pageant was the best we can remember since we stopped doing illegal substances. It made us wish we were 24 and looked 40, instead of being 40 and looking 24. First, Donny and Marie (yes, that Donny and Marie) were an inspired choice for hosts, adding just the right touch of wholesomeness to the event. (Does she keep divorcing because she really should have married him, or is she just turning the tables on Mormon polygamy?)

Who'd have thought the Mormon contingent would have dissed the pageant's equivocation on pageant rules? The dynamic dyad referred to the issue of divorcees and gals who've opted for *Roe v. Wade* in their opener. Don't ask, don't tell redux was how they spun it. Very clever.

Then we were transfixed (as we once were by Liberace movies) by the parade of 51 contestants wearing — and we quote Marie — "outfits of their own choosing." Oy vey, such schmatz we've never seen! We found ourselves laughing out loud at several "outfits." And helmet hair for days. Those girls need RuPaul to show them what coifed really means.

Where do they find these women? We expected the ghost of JonBenet Ramsey to flit over the proceedings at any moment lamenting her lost chances (yes, that was in poor taste, but so is the pageant — and when are they going to arrest her parents? When they start a victim's support group with OJ?). What astonished us most was Miss Hawaii. Now, we hate to dis people on the basis of looks, but this is a beauty pageant, and Hawaii is one state where we know there are veritable hordes of beautiful women. No, Our Miss Hawaii was the standard-bearer for descendants of homely white missionaries. On top of which she bought her outfit from the estate of Carmen Miranda — or Jeff Chandler. Ay carumba!

The big question of the night:

Was Donny's fly really down, or does Marie just like to humiliate him in public? (Miss Osmond remarked as the envelope containing the names of the ten semi-finalists was handed to her by the muffin from the secret agency that does these things: "He's so good at keeping secrets, he didn't even tell Donny his fly is down.") From the intensity of his blushing, he either ran into George Michael in the Men's Room or it was, indeed, at half mast.

Marie was a treasure and such an improvement over Meredith "I-used-to-be-a-serious-journalist-and-then-I-joined-The View" Vieira. Marie did the final questions, for which she wore her glasses and a reporter-style suit and ascot ensemble, which would have been quite nice if she weren't obviously still recovering from her recent episiotomy (having just given birth) and thus sat on the sofa with legs spread like a guy on the subway. Nevertheless, her questions (researched herself) showed real insight into the heads of our five finalists. In a sweet touch, Donny handed her the envelope, noting that never in the history of the pageant had a woman announced the winner (didn't know that, did you?). Another first: the number of women of color in the pageant, nine. More than any other year with black, Latina and Asian women.

Our winner, Heather Renee French, is the best-looking Miss America in years — one of the few attractive gals in the pageant (despite being from Kentucky). Though no one will ever replace Vanessa Williams as our Miss of choice, Heather Renee did charm us from the very beginning (she designed her own outfit and it was actually chic — and she doesn't have pageant hair!). Her rendition of a *Sunset Boulevard* medley was very Judy Garland.

She had the good grace to cry when she won, like Miss America is supposed to. Then Donny sang the Miss America song we grew up with. Well, it wasn't Wigstock, but it certainly was campy. We recommend next year if D & M return.

Finally, our quote of the week: *OGU*'s Ford explains why he's moved out on his wife: "I'm gay. Being gay and having a wife are somewhat incompatible — unless you are a movie star or a politician." Take that, Michael Huffington. ▼

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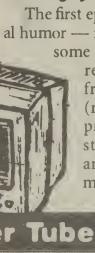
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When genres collide

'AIDS movie'/road trip film 'Finding North' opens at the Lumiere

by Gary Morris

With occasional exceptions like *Philadelphia*, the "AIDS movie" has been mostly a ghetto genre, so much so that many of these films aren't even seen outside the gay film festival circuit. There's always video, of course; low-budget films that would otherwise be forgotten, like *Green Plaid Shirt*, have a limited afterlife there. But others don't even make it to that level. Complicating the picture is a persistent feeling that as complacency about AIDS grows, audiences lose interest, and the impetus for even making films on this subject decreases.

So it's reassuring to see a worthwhile indie like *Finding North*, shot in 1997, finally getting a release. This comedy-drama, a first-time effort by director Tanya Wexler, isn't a great film by any stretch. There are plenty of plot contrivances, and for some viewers the whole premise will seem forced and incredible. The screenplay is workmanlike but not especially memorable. But Wexler obviously believes in the material and the characters, and that sense of conviction comes across. Her direction of the two stars gives life to characters that in less skillful hands would be simple caricatures, too familiar and too shallow to be credible. Best of all, she's surprisingly successful in the one area in which such films usually fall down — skirting the sentimental without sliding into bathos.

The opening scene is a familiar sight with an unfamiliar twist — a Manhattan bridge choked with commuters, all of whom have stopped to watch a tall naked man poised to jump. One of the spectators is wisecracking Rhonda Portelli (Wendy Makkena), a 30-year-old bank teller tormented by her mother because she's not married. She's perky but depressed, with a love life so lousy



Wendy Makkena and John Benjamin Hickey in Tanya Wexler's *Finding North*

she has to hire the sleazy male stripper who performs at the office birthday party she throws for herself.

The tall naked man is Travis Furlong (John Benjamin Hickey), an uptight gay yuppie so distressed about his lover Bobby's death that he plans to kill himself. First, though, he has to listen to a series of deathbed tapes that Bobby left that ask him to take a stroll down memory lane, specifically Texas, where Bobby grew up. Through an elaborate series of circumstances, Rhonda hooks up with Travis, and they make the trip together.

Odd couple

At first and even second glance, they're a wretched mismatch in the *Will & Grace* mode. Travis is a rather bitter, self-pitying AIDS widower ready to end his life; Rhonda is a wacky romantic desperate to escape living

at home, get a romance going, and start living. What binds them is deep mutual need that, happily, doesn't require a hetero conversion (even in code, as in *Will & Grace*) on his part.

The story is structured around Bobby's tapes, which force Travis to confront various ghosts from Bobby's past — from a crusty old aunt to the ice cream floats of his youth — for reasons that aren't clear until the end. Each time one

tape ends and a part of the puzzle is complete, Travis is given instructions on where to find a new one, deepening the mystery and forcing him to contemplate the direction of his own life. This conceit gives a sweetly discursive, almost random air to Travis and Rhonda's journey, with min-melodramas arising suddenly and vanishing just as fast. Rhonda's most memorable encounter is with a charming, hunky motel

worker, who, ready for sex but asked just to hold her instead, says simply, "I'd love that." One of Travis's "duties" is to give away money to strangers. One of the recipients is a woman who now lives in Bobby's old house. The film works considerable pathos into this brief meeting between troubled Travis and a wistful housewife who can only talk to him through the screen door. Powerful, too, is the scene between Travis and Bobby's Aunt Bonnie (Molly McClure), a perfect example of the film's ability to explore strong emotions without becoming maudlin.

There's solid chemistry between Travis and Rhonda that makes some of the more improbable aspects of the film easier to take. Actor John Benjamin Hickey is a veteran of the genre, having starred in *Love! Valor! Compassion!* Here he nicely fleshes out a character that should by all rights have come off as irritating and cloying. Wendy Makkena, who played the skinny nun in *Sister Act*, makes the most of the ultimately endearing Rhonda. Eagle-eyed viewers will notice that Angela Pietropinto, Rhonda's comically controlling mother, played a similar role in *Welcome to the Dollhouse*. ▼

Finding North opens Friday, October 1 at the Lumiere Theatre.

Rare musicals

◀ Arts cover

Man," dueling heroines, and of course acres of trashy chorines in formation as giant flowers or undressing in silhouette. Roger Pryor (who?) plays an ambitious composer who abandons his small-town origins (and girlfriend Mary Brian) in his trek to Broadway, and the action settles into his attempts to maintain control of his show, his "art," and his girl in the face of money woes and conniving backers.

There are plenty of musical numbers that are as splashy as the obviously low budget allowed. The biggest, "Dusty Shoes," is mock-elaborate, starting with a group of opera-singing bums praising their "dusty shoes" and ending in a whirl of stock footage imagery of logging camps, soup kitchens, etc. Other numbers are less ambitious but have their quaint charms, particularly an oddly fascinating, if interminable, paean to the drudgery of daily life called "Good Morning." Sample mindless lyric: "It's eight o'clock / Say, where's my other sock?" There are some pithy lines — "You certainly are light on my feet" — and loads of shtick, particularly in Leo Carrillo's perpetual mispronunciations. Some of the stars and musical groups were

from radio, which means they didn't need to be — and weren't — particularly attractive. But at least one group gets points for its name: the Girlfriend Trio!

Speaking of Leo Carrillo, he's also the star of the second film on this bill. *The Gay Desperado* (1936) comes with a much higher pedigree. It's beautifully shot on location (Arizona) and was directed by Rouben Mamoulian, noted auteur of *Queen Christina*, *Becky Sharp*, and *Love Me Tonight*. *The Gay Desperado* is a comic operetta, with Carrillo as the head of a group of Mexican bandits who try to Americanize themselves after watching gangster films. The main purveyor of music — besides a strange trio of women who sing a fractured "Here's come cookie" — is Nino Martini, who's forced to join the bandits after melting Carrillo's heart with his singing. Mamoulian gracefully, almost Lubitsch-like, modulates the music and the plot. Fine location shooting, an endearing performance by Carrillo, and Martini's excellent voice add to the charm. The director won the New York Critics' Award for the film. Don't miss a young Ida Lupino (18) as Martini's feisty *objet d'amour*. ▼

The films play the Roxie Cinema, 3117 16th St., on Wed., Oct. 6.

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The hidden art scene

October is SF Open Studios month

by Mark Mardon

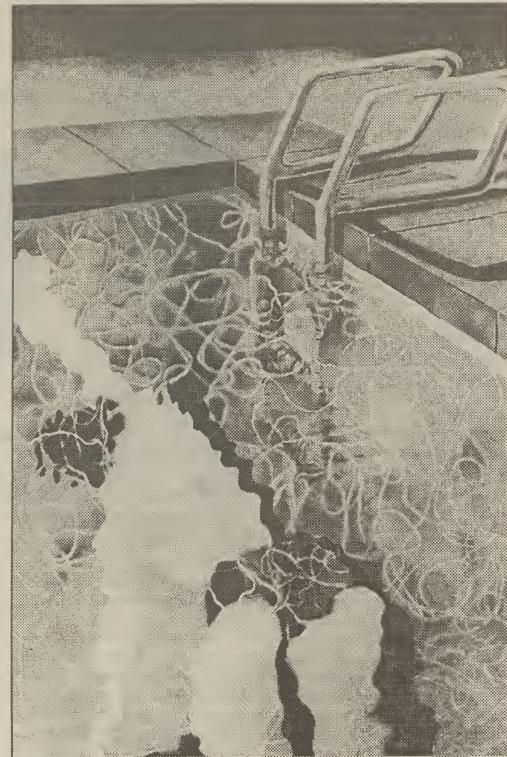
Throughout the city of San Francisco, day after day, legions of artists labor unseen, their works appearing, if anywhere, mostly in cafés and obscure galleries for a few fleeting days or weeks, only to disappear again. The city seethes with art, yet we hardly know her artists, much less where and how they struggle to realize their visions.

By opening their studios for a weekend each October, in one group of neighborhoods after another, hundreds of sculptors, painters, ceramists, glass blowers, furniture makers and their ilk admit the curious art-loving public into their domains, thereby shedding some of the mystery of their lives and work, and making their art accessible to buyers. To venture into their workshops and studios during San Francisco Open Studios, which begins with a kick-off opening reception and exhibition at SomARTS Gallery this Friday, October 1, is to get beyond merely feeling the pulse of the city. It's to delve deep into the city's creative heart.

More than 700 artists will throw open their doors to the public during the event, which takes place over four weekends in four sections of the city, beginning October 2-3 in the vast sector encompassing the Haight, Sunset, Richmond, North Beach, Russian Hill, Western Addition, Marina and Fort Mason. An ambitious city explorer could drop into the workshops of artists far out by the Pacific Ocean, or close to the Presidio, or up in the newly trendy Polk Gulch area. The latter, especially, is experiencing a boom in young queer artists taking advantage of some of the city's last few affordable housing units.

By far the greatest concentration of open studios on this first weekend is in the stretch from upper to lower Haight and down into Hayes Valley. This is one of the densest concentrations of artists in the city, and a good place to plan a weekend outing on foot.

A second day of the weekend might be used to tour the many open studios in the Russian Hill and Fort Mason areas. The latter destination, one of the city's prin-



Reach for Home, by Michael Hackett

Michael Hackett

cipal centers of arts and culture, includes showings by 14 artists. Visiting there can be extra rewarding with a lunch at Greens, the classy restaurant overlooking the Bay and the inner edge of the Golden Gate Bridge.

To find the locations and names of participating artists, one need only pick up the free 16-page newsprint map distributed city-wide in cafés and stores by ArtSpan, the nonprofit organization that produces the annual event, which has taken place since 1975.

To follow the map alone, however, is to proceed blindly through the city, knowing not what you'll see at any given site, unless you happen to know the artists beforehand. Since the map provides names and addresses but not descriptions of the artists' work, a preview exhibition and catalog are well in order. Drop into SomARTS Gallery (934 Brannan St., between 8th and 9th streets) from noon to 4 p.m. Tuesday through Friday, or 10 a.m. to 5 p.m. Saturday and Sunday, and you can see examples

page 51 ►



Untitled, by Gary Borgstedt

Gary Borgstedt

The murder and the message

Homicidal tree-huggers in Claire McNab's 'Set Up'

by Deborah Peifer

The arrival of a new Claire McNab novel is always cause for rejoicing in my household. My cat knows that I will sit entirely still for the time it takes to devour the text, meaning she gets some uninterrupted lap time. I know that I'll be intrigued, entertained, amused, and sometimes terrified. McNab is the author of the spectacular Carol Ashton mysteries, all available from Naiad press. She also has written two romances, also for Naiad. The latest Carol Ashton, *Set Up* (Naiad, \$11.95), number 11 in the line, takes the issue of eco-terrorism and runs with it.

Carol is trying to come to terms with the end of her long-term relationship with Sybil, one that has included extraordinary highs and devastating lows. She's also learned that her son, the product of a pre-lesbian marriage, is about to be expelled from the very exclusive school to which his father insisted on sending him. And why is David about to be bounced? For dealing drugs — what better reason for the son of a high-profile detective inspector to be in trouble. Carol's feelings about the whole mess are not improved by the fact that David is much more comfortable discussing his troubles with Sybil

than with Carol. Into these domestic problems comes not one, but several seemingly unconnected murders. When the connection appears to be with a radical friends-of-the-earth movement, Carol is forced to consider the possibility that these tree-huggers have human butchery on the brain.

McNab, as always, makes the issues integral to the plot. She never lectures, and neither do her characters. McNab never follows a formula in her series, the problem with most of the series detectives around. I especially like watching Carol Ashton think, with deduction that relies on a combination of logic, instinct, experience, intuition. *Set Up* will make you think about means and ends, and what, if anything, justifies murder. And you'll have to make up your own mind, of course, because McNab doesn't provide glib or easy answers. She just creates characters about whom we care a great deal, places them in situations of great turmoil, and invites us to join them. The result is a mystery with tons of extras, a pleasure to read and reread.

The author bio for *Set Up* includes the information that McNab is working on a new detective series, featuring Denise Cleaver. Panicking at the possibility of the demise of Carol Ashton, I rushed to the computer and e-mailed a few questions.

Deborah Peifer: Can you talk a bit about your Australian writing [McNab is from Australia, the setting for her novels]?

Claire McNab: I'm known in Australia as a mystery writer (Carol Ashton is published mainstream by an Aussie publisher, Allen & Unwin) and as a children's writer (under another name), mainly of young adult science-fiction (the hard variety — no fantasy). I started my career writing skits for revues at university, then comedy plays (published for schools) and English textbooks (I used to be a high school teacher).

Why did you decide to write detective fiction? Obviously you are really good at it, but did you know that before you started writing?

I have always loved reading mysteries, so it was natural to start writing them myself. It's a genre that offers great latitude and the opportunity to entertain whilst raising interesting social/ethical ideas.

Unlike many detective writers, your use of contemporary problems (eco-terrorists, anti-government militias, homophobia) is integral to the plot, not just added to make the piece trendy. Which comes first, the murder or the message?

My science-fiction writing came from a fascination with technolo-

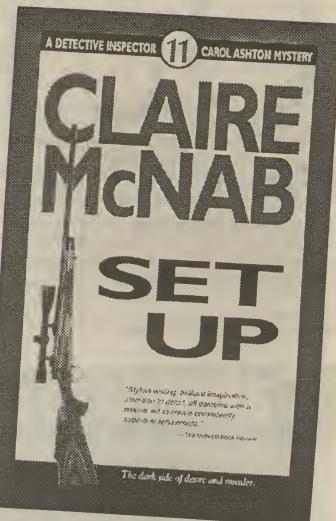
gy and where it might be taking us. I'm extremely interested in social issues, the power of the media, ecology, psychology etc., so it was natural to explore some of these issues in my mystery writing. I think some concept grabs my attention first (for example, cloning) and then I say, "What if?"

Are there any more romance novels on the horizon?

Not at the moment, because I haven't got time. I usually write four books a year, and teach one night a week at UCLA in the Extension Writers' Program.

Does Denise Cleaver mean the end of Carol Ashton?

Nope. Carol continues with her series, Denise is just starting hers. The Denise books are written in first person and contain quite a lot of humor (back to my roots!). I have in mind that Carol will turn up some time in a future Denise Cleaver book (Denise has always had a keen interest in Carol). Carol will be in the States next book, doing a law enforcement course with the FBI.



Is there a question you always wish an interviewer would ask because you have a great answer? Now's your chance.

"Why aren't you insane, with all these characters chattering away inside your head?" And my answer is: I am.

If crazy is what it takes to write compelling novels of such consistently high quality, let the madness continue. ▼

If you have items of a literary nature, send them to peiferd@aol.com, or via snail mail to the B.A.R.

Unputdownable

by Deborah Peifer

Lost Daughters by J. M. Redmann; Norton, \$24.95

Lost Daughters, the newest Micky Knight mystery, is as fine a piece of writing as I have read in years. J. M. Redmann (*Death by the Riverside*, *Deaths of Jocasta*, both published by New Victoria; *The Intersection of Law and Desire* — Norton) is a major talent, able to transform the dyke detective genre into something infinitely deeper and richer than the usual mystery, while offering so suspenseful a novel that you'll wish you'd taken that speed-reading course so you could read faster. I don't usually trust book jacket blurbs, but Val McDermid's warning not to start reading at bedtime "unless you plan to be up all night" is right on target.

It's been three years since Micky and Cordelia made the commitment plunge at the end of *Intersection*, and in that time, Micky's been working at safer and more satisfying detective work. Cordelia's fortune gives Micky the freedom to choose her cases, and learning to let Cordelia pay for some things helps Micky with her own issues. When a patient at Cordelia's clinic is found brutally murdered, Micky is concerned because Cordelia has to identify the body, but has no need to take over the case herself. She's busy hunting down lost mothers and lost daughters, hoping for reconciliations. Micky's own mother dis-

appeared when she was a child, and her work on lost parents suggests that she might use her skills to locate her own missing mother. As more women are found slaughtered, however, and as the link among them appears to be the closet, Micky is forced to investigate the murders. Her own knowledge of the lesbian communities may just mean that her special skills are needed to find the killer.

Redmann creates absolutely believable characters, major and minor, who are so vividly alive that I found myself wishing I could meet some of them, and fearing that I had met some of the others. Redmann captures a character with just a few words: Cordelia's cousin Karen, for example, "had recently become the chair of the fund development committee for Cordelia's clinic. She was good at being greedy and she had discovered how uplifting it was to be greedy on someone else's behalf." The main plot and the half dozen or so subplots are woven together with skill and complete credibility. The writing is powerful, with enough humor to keep the suspense bearable. When Micky mixes Cordelia a drink to help her sleep, it contains orange juice, cranberry juice and vodka, "that way she would get her vitamin C, prevent urinary tract infections, and knock herself out at the same time." *Lost Daughters* is a profound exploration of family, biological and other, a gripping mystery, an unputdownable read. Don't miss it. ▼



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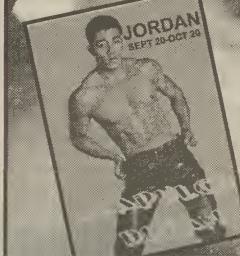
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OUT & ABOUT

Fri 1
Metropolitan Community Church

Author E.J. Grass reads and discusses *What Is Marriage For? The Strange Social History of Our Most Intimate Institution*. It takes a critical look at an institution many queers are fighting to be part of.

Co-sponsored by the Anti-Knight Initiative folks, MCC, and A Different Light Bookstore. Free. 7:30pm. 150 Eureka St. Info: 431-0891.

New Conservatory Theatre Center

"Steel Kiss," written by Robin Fulford, directed by Ed Decker. Fag-bashing, roughhousing, and the brav-

ing of teenage boys fuel this riveting Canadian play. \$22. 8pm. Thru Oct. 30. Tix: 861-8972.

Lorraine Hansberry Theatre

Cultural Odyssey Performance Festival presents "Ask Any Girl," in which drag diva Jazzmun plays opposite actor Wheaton James in a story of a fierce transgender from Oakland who returns to LA to help a young Harvard grad get on with his life after the death from AIDS of his twin brother. \$20. 8pm. Also on Oct. 2 & 3. 620 Sutter St. (at Mason). Tix: 621-7797.

Transmission Theater

"Body," a merging of the dance and dance-music communities. Featuring Chicago House master Oscar McMillan (first time in SF), along with fellow DJs Spencer Kinney (aka Gemini), Julius Papp, Mauricio, and Ms. Spank. With Afro-Cuban dancer Barroso performing at 10:15pm, followed at midnight by Ronnie Reddick's City Slam, a troupe of professional Hip Hop and Jazz dancers. Reddick has choreographed for everyone from Janet and Michael Jackson to corporate giants Microsoft, Apple, Coca Cola, and the SF Giants. \$12 door; \$10 advance from Ticket Web. 9pm-3am, 21+. 314 Eleventh St.

550 Barneveld

"Delicious," an all-night dance party. The vibe is wonderful, the energy intense, the flavor "delicious." With resident DJs Ellen Ferrato, Joaqman, Joe Lanzon, Soulkid, David Hopper, Demillo, and Pablo, plus special guest Justin Hale. An extremely tasteful blend of progressive, tech, deep, vocal, tribal, funky, and soulful house. With a touch of break beats and trance to keep you moving. Eye candy provided by Stefan G and Culture Lab Visuals. 10pm-6am, 21+. Info: 289-7955.

Sat 2

Collingwood Park

"Rear View Mirror: A Look Back." The 16th Annual Freeheler Car Club Benefit Car Show, featuring vintage cars from the 20th century. A fundraiser for Eureka Valley Recreation Center and the Gay and Lesbian Historical Society. \$6 donation. 11am-4pm. 19th & Collingwood St. Info: 356-9878.

Cafe Macondo

Social gathering of Gay Geeks, the gay/bi/lesbian haven for intellectuals and visionaries. The talkfest covers every topic imaginable. Free. 2-5pm. 3159 16th St. (btwn. Valencia & Guerrero). Info: Michaela at (510) 351-5500.

New College

Small Press Traffic celebrates its 25th anniversary of serving the Bay Area literary community with a soiree star-studded with local literary luminaries, plus an auction of rare and unusual ephemera signed by celebrity artists and writers. Readers include Bob Gluck, Leslie Scalapino, Aaron Shurin and many others. Auction items are from D.H. Lawrence, Jackie Collins, Salman Rushdie, Clive Barker, Barbara Cartland, Norman Mailer, and Harold Pinter, among others. Plus highlights from local playwright Kevin Killian's "3 on a Match," fea-

turing a cast of poets and painters. Music performances by Darren Sweet Angelmouth and the art-rock band Plain. \$10 door. 2-10pm. 777 Valencia. Info: 437-3454.

A Different Light

Matthew Link reads and signs copies of his "shocking" new gay guide to the Hawaiian Islands, *The Rainbow Handbook Hawa'i*. Free. 7:30pm. A Different Light Bookstore, 489 Castro St. 431-0891.

Maritime Hall

Mystical Mayhem presents "Indulgence," a late-night dance party featuring Deep Sky, Trancefusion, Doran, Mars, Mystre, Greg Sander, Eric Spire, Gianni, and Erik Brown. Lasers by UV99; Sound by JK; Visuals by I-Candy & Stimulites. Free fruit & lemonade. Please bring i.D. and show up early. 8:30pm-4:00am. 450 Harrison St. Advance tix from Spunde Records (575-1580) or online at www.tixtogo/go/indulgence. Info: 789-7344.

King Street Garage

New Wave City salutes Echo & the Bunnymen, with DJs Skip & Shindog spinning lots of New Wave music with extra doses of Bunnymen. Giveaway of lots of tickets to upcoming E&B concert (10/22) at Maritime Hall. \$5 until 10pm; \$10 after. 9pm-3am. 21+ 174 King St. (btwn. 2nd & 3rd streets). Info: 675-LOVE.

Sun 3

Castro Street Fair

New attraction: Futura hosts a party at the Latin Dance Stage on 18th St. above Castro. Featuring DJs Eduardo and Flores, plus special guest DJ Geoff St. John of Wild 94.9, spinning live from his new hit CD "Work This!" Also live on stage: recording artists Amor Y Pasion and Eduardo Xol. Win Oscar de la Hoya's auto-graphed boxing shorts (proceeds benefit Shanti Latino AIDS Program). 12 noon-5pm. You know where.

Baker Beach

"Queer Autumn Bliss" mass clothing optional yoga practice on the northern side of Baker Beach, sponsored by yoga instructor Stuart Siegel and Castro Yoga. Benefits the Community Center Project. \$20 advance; \$30 day of event. 4-6pm. Info: 552-YOGI. Surf: www.sfo.com/~wild/yoga.html

Café Du Nord

Veronica Klaus and her All Star Quartet create an evening of jazzy, bluesy cabaret. \$7. 9:30pm. 2170 Market St. (at Sanchez).

SF Hiking Club

Join other outdoor lovers for a Pt. Pinole Hike, encompassing views of San Pablo Bay and the eucalyptus woods. It's a leisurely 5-mile hike with a 200 ft. elevation gain. Meet 8:45am under the big Safeway sign at Market & Dolores. Carpool cost is \$16, to be shared among passengers. Club info: 487-5410.

Bethany United Methodist Church

"Blessing of the Animals." Bring your pet to church to receive a special St. Francis Day blessing. 11am. 1268 Sanchez. Info: 647-8393.



Veronica Klaus and her All Star Quartet do jazzy, bluesy cabaret at Café Du Nord. See Sunday.

Sivananda Yoga Center

Open house with free yoga instruction, including postures, breathing, relaxation and meditation. All day from 10:30am on. The International Sivananda Yoga Vedanta Centre, 1200 Arguello Blvd. Info: 681-2731.

Glama-Rama Salon & Gallery

Opening reception: "Six-Shooter," new and collected works by gender-bent Renaissance cowboy Cooper Lee Bombarier. Larger-than-life paintings of fallen angels and reluctant heroes navigate the choppy waters of emotional destruction and ultimate redemption. Many employ firearm targets shot by the artist. Music by DJs Deena Davenport and Cari Campbell. Free. 6-9pm. Exhibit runs thru 11/1. 417 South Van Ness (btwn. 15th & 16th streets).

Exploratorium

"Robot Races," in which mechanized entrants battle it out in such events as The Maze, The Line Slalom, and Robot Sumo Wrestling. The latter promises spills and thrills aplenty as the automats attempt to knock each other out of a one-meter diameter circle. \$9 (\$7 university students; \$7 seniors; \$5 people with disabilities and youth 6-17; \$2.50 children 3-5; free for infants). Noon-4pm. Palace of Fine Arts, Marina District. Info: (415) EXPLORE.

1015 Folsom

Gus presents Mass, the Castro St. Fair after party, with DJ Phil B. \$20. 6pm-midnight.

Backflip @ Phoenix Hotel,
"Wet Pool Party," a benefit for Make A Wish Foundation. 10 hours of rhythm and fun with DJs Heather (Chicago), Julius Papp, Franky Boissy, Miguel "Migs" Mauricio, Martel, Nabil, and Saga. Call to book hotel rooms. \$15. 12noon-10pm. 601 Eddy St. Info: 674-9208.

Mon 4

Harvey Milk Institute

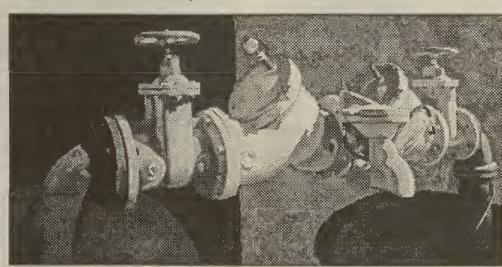
Classes begin: "Creating More Professional Photographs" with Rick Gerhardt (4 Mondays; 7-9pm; \$80); "Playwriting" with Garrett Goreveld (8 Mondays; 6:30-9:30pm; \$200); "So You Want To Make Prints..." with Max L. White (5 Mondays; 6:30-9:30pm; \$145 = \$15 materials fee); "Scratch Bakery Dance Workshop" with Dominique Zeltzman (6 Mondays; 7-9pm; \$75). Info: 552-7200.

Golden Gate Park

"Queer Autumn Bliss" mass yoga practice in Shakespeare Gardens, sponsored by yoga instructor Stuart Siegel and Castro Yoga. Benefits the Community Center Project. \$20 advance; \$30 day of event. 2-4pm. Info: 552-YOGI.

Café Du Nord

In concert: Das Weeth Experience, a post-rock experimental music group from Hamburg, Germany who turn noise into an art form — guitar noise, feedback orgies, and wild improvisations made of pure noise instead of melodies. \$5. 10pm (opening band Mushroom plays at 9pm). 2170 Market St. 861-5016.



Russian-born artist Ted Vasin exhibits his *Time Study* at Michael Suarez Gallery. See Thursday

Calendare by Mark Mardon



A scene from *Lysistrata Y2K!* at Contra Costa College.

Lysistrata gets hip

Can I help it if not everything I love is new-fashioned queer? Some of the most important things in my life are straight, or the product of straight culture. Some things blatantly queer are devised by straights, and vice versa. Then there's that whole netherworld of blends and mixes, morphs and melts, intriguing questions without answers.

Hip Hop and Lysistrata are like that. Lots of sex is like that. The whole Y2K-bug phenomenon — surely one of the boldest conceptual-art events in history, and largely the product of straight culture — is very much like that. It's really, really queer, in the old-fashioned sense. So whether you're bi, tranny, lesbian, het, gay or questioning, you've gotta pay attention, 'cause it's just plain wild.

That's why I'm pointing you to a play that's not necessarily new queer, taking place way out in Contra Costa County, and put on not by professionals, but by a bunch of college students.

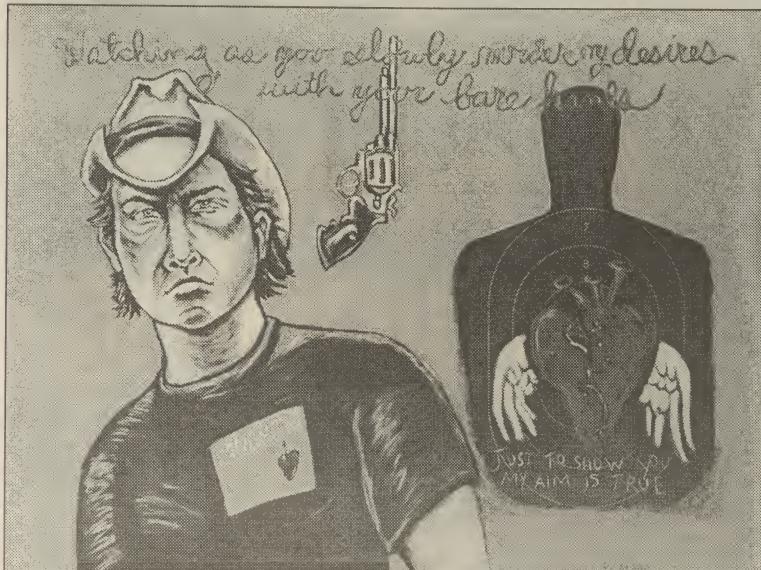
Lysistrata Y2K! is a hip hop musical sex comedy, based on the play by Aristophanes, staged by the Drama Department of Contra Costa College. The script, adapted and directed for the stage by CCC drama chair Clay David, is a takeoff on the old Greek myth, with Lysistrata updated as a feminist guru hired by Chelsea Clinton and "Ovary" Winfrey for a national agenda of six-months' abstinence from sex. Chelsea herself becomes a spokeswoman against male sexual philandering.

But the prostitutes and pornographers of a certain community college town refuse to go along with the national agenda. They oppose Chelsea, Lysistrata, and Ovary. College students end up kidnapping Lysistrata. A Jerry Springer-like row ensues at the college when Ovary brings her talk show there to cover the controversy.

All of the dialogue in the play was written by the actors, and two characters portray the president and dean of the college. Many scenes, filmed in advance, will be projected on a giant video screen.

"The play is somewhat raw," acknowledges director David, "and sexually candid. Audiences may be shocked by its brutal honesty, but there is hope, and there is resolution and celebration." □

Lysistrata Y2K! plays Oct. 1-10 at the Performing Arts Center of Contra Costa College, across from the Int'l Marketplace at El Portal Dr. and Castro St. in San Pablo. Tickets are \$8. Phone (510) 236-3323.



Self Portrait with Pistol, part of "Six-Shooter," an exhibit by gender-bent Renaissance cowboy Cooper Lee Bombardier at Glama-Rama Salon & Gallery. See Sunday.

Tue 5

Plush Room

Paula West returns for a two-week engagement, offering her distinctive blend of romantic, smoky swing and intelligent lyrical jazz stylings, with selections from her chart-topping new CD, "Restless." 8pm. (8pm & 10:30pm Sat.; 5pm Sun.) Thru 10/17. York Hotel, 940 Sutter St. (btwn. Leavenworth & Hyde). 885-2800.

Polanco Gallery

Opening reception: "Lotería Cards and Fortune Poems," a collection of linoleum cuts by Artemio Rodriguez, based on the imagery of *la lotería*, a popular folkloric game of chance that originated in 18th-century Mexico and is still popular today. Free. 6-9pm. 393 Hayes St. 252-5753.

Theatre on the Square

Legendary mime artist Marcel Marceau, 76, performs some of his top hits, including "The Cage," "The Public Garden," and "Youth, Maturity, Old Age and Death." Three weeks only, thru Oct. 24. \$30-\$40. Tonight at 8pm (other showtimes vary). 450 Post St. Tix: 433-9500 or BASS.

Wed 6

Venue 9

"Sista Night," hosted by Carolyn

King, an evening of boundary-breaking performances by outstanding Black women poets and their musical counterparts, presented by Meet the Beat and Cultural Odyssey. Hosted by Carolyn King. Featuring authors Deverah Major (*Street Smarts*) and Opal Palmer Adisa (*Piña, the Many Eyed Fruit*), accompanied by master percussionist Babatunde Lea. Also spoken-word artist Maxine Wyman with Heshima Williams on acoustic bass and Ken Paul Lozada on drums. Plus poet Omolara with Michael Blankenship on keyboards and Keith Williams on drum. Surprise special guest. \$10-\$15 sliding. 8pm. 252 Ninth St. (btwn. Folsom & Howard). 289-2000.

Harvey Milk Institute

Classes begin: "The Art of Making Clothes" with Jeffrey La Londe & Mary Sue Wantorek (8 Wednesdays; 7-9:30pm; \$140 + \$25 lab fee); "Intro to Media Theory" with Phil Gochenour (7 Wednesdays; 7-9pm; \$100); "Video Production 101" with Maureen Brownsey (4 Wednesdays; 6:30-9:30pm; \$100); "The Magic of Improvisation" with Karen Ripley (7 Wednesdays; 7-9pm; \$125); "It's About Trans" with Mariana Balquiedra and Larry Brinkin (1-day workshop on laws protecting the transgendered; 6:30-8:30pm; free). Info: 552-7200.

New Langton Arts

Opening reception: New works in video and photography from French media artists Rebecca Bournigault, Matthieu Laurette, and Marie Sester, including Bourrigault's close-up self-portraits in video and photography, Laurette's original videos, including images of himself on French talk shows, and Sester's film-to-video sequences of x-rays, engine plans, maps from the Las Vegas strip and other odd materials, paired with odd sounds. The exhibition is part of *Cote Ouest: A Season of French Contemporary Art*, organized by 24 West Coast art institutions from San Diego to Seattle. Free. 6-8pm. 1246 Folsom St. Info: 626-5416.

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Thu 7

Radiisson Miyako Hotel

The Gay and Lesbian Historical Society of Northern California's 10th Annual Fundraising and Awards Dinner. Honors to the Sisters of Perpetual Indulgence (organization of the year), Maggie Rubenstein (woman of the year), Chuck Forester (man of the year) and others. Cocktails at 6pm; dinner at 7pm. \$50 (\$35 low income). 1625 Post St. (in Japantown). Tix: 777-5555.

Michael Suarez Gallery

Opening reception: "Time Study," a collection of paintings, photographs and mixed media by Russian-born artist Ted Vaslin. Mechanical engines, fire hydrants, yesterday's billboards and other ordinary objects are viewed as time machines and reflections of emotional states. Free. 6-9pm. Two St. George (near Bush & Kearny). Info: 721-3858.

Harvey Milk Institute

Classes begin: "Meditation" with John Bernie (4 Thursdays; 7:30-9:30pm; \$80); "Techniques of Storytelling: Writing Dialogue" with Anna Livia (7 Thursdays; 7-9pm; \$100); Info: 552-7200.

Slim's

In concert: "Art of Noise," the pioneering pop/electronics group, icons of club culture in the mid-'80s. The three core members have reunited for the first tour in years. An evening of Drum 'n' Bass beats, hip-hop verbiage, and synthesized symphonies. \$15. 9pm. 333 11th St. Info: 522-0333.

WANNA SUBMIT?

Send your calendar event listings to:

Mark Mardon
Out & About
Bay Area Reporter
395 Ninth Street
San Francisco, CA 94103
Deadline is the Friday before issue date.



Spoken-word artist Maxine Wyman joins in "Sista Night" at Venue 9. See Wednesday.

This Week's Dinner Specials

Grilled 12-oz New York Steak with bearnaise sauce, onion rings and crispy french fries or baked potato \$13.95

Fresh Atlantic Salmon grilled or poached with white-lemon-dill sauce, vegetable and mashed potatoes or chef's rice \$12.75

Chicken Stroganoff served over fettuccini with mushrooms, marsala & sour cream \$9.75

Grilled Pork Chops stuffed with apple-raisin dressing, mashed potatoes & gravy \$11.75

Prime Rib au jus with baked potato and creamy horseradish \$13.95

Fried Calamari with dipping sauce...\$5.75

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In addition to the oral solution **NORVIR is available as a capsule**

EASY TO TAKE

- NORVIR soft gelatin capsules provide the same convenient, twice-daily dosing as the oral solution.¹
- NORVIR is recommended to be taken with food, if possible.¹

EASY TO TAKE ALONG

- Refrigeration of NORVIR soft gelatin capsules by the patient is recommended, but not required if used within 30 days and stored below 77°F¹, providing flexibility to patients when traveling or at work.
- Prior to dispensing to patients, store NORVIR soft gelatin capsules in the refrigerator between 36-46°F.¹

Soft Gelatin Capsules are **EASY TO SWALLOW**

- In consumer focus groups, soft gelatin capsules were perceived as easy to swallow.²

NORVIR MAY PROVIDE A LONGER, HEALTHIER LIFE

- NORVIR is indicated in combination with other antiretroviral medications for the treatment of HIV-infection.¹
- This indication is based on the results from a study in patients with advanced HIV disease that showed a reduction in both mortality and AIDS-defining clinical events for patients who received NORVIR either alone or in combination with nucleoside analogues.¹
- NORVIR is not a cure for HIV infection. People treated with NORVIR may continue to acquire illnesses associated with advanced HIV infection, including opportunistic infections. Long-term effects of NORVIR are unknown. NORVIR has not been shown to reduce the risk of transmitting HIV to others.¹

SAFETY PROFILE

- NORVIR may not be right for everyone, including people with liver disease, hepatitis, or hemophilia. Redistribution/accumulation of body fat has been observed in patients receiving protease inhibitors. Elevated blood sugar levels have been reported in patients taking protease inhibitors. Allergic reactions ranging from mild to severe have been reported. Pancreatitis has been observed in patients receiving NORVIR therapy, including those who developed high triglycerides.¹
- Common adverse reactions include fatigue, nausea and vomiting, diarrhea, loss of appetite, abdominal pain, taste disturbance, tingling sensation or numbness in the hands, feet, or around the lips, headache, and dizziness.¹
- NORVIR should not be used with certain nonsedating antihistamines, sedative/hypnotics, antiarrhythmics, or ergot alkaloids.¹

DOSING INFORMATION

- NORVIR should be started at no less than 300 mg twice daily and increased at 2 to 3 day intervals by 100 mg twice daily up to 600 mg twice daily.¹
- If saquinavir and NORVIR are used in combination, the dosage of saquinavir should be reduced to 400 mg twice daily.¹
- The optimum dosage for NORVIR (400 mg or 600 mg twice daily), in combination with saquinavir, has not been determined; however, the combination regimen was better tolerated in patients who received NORVIR 400 mg twice daily.¹
- Take NORVIR every day as prescribed.¹

References: 1. NORVIR® package insert, Abbott Laboratories 2. Data on file, R.P Scherer North America

Please see brief summary of prescribing information on adjacent page.



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BRIEF SUMMARY
CONSULT PACKAGE INSERT FOR FULL
PRESCRIBING INFORMATION
NORVIR®
 (ritonavir capsules) Soft Gelatin
 (ritonavir oral solution)

WARNING

CO-ADMINISTRATION OF NORVIR WITH CERTAIN NONSEDATING ANTIHISTAMINES, SEDATIVE HYPNOTICS, ANTIARRHYTHMICS, OR ERGOT ALKALOID PREPARATIONS MAY RESULT IN POTENTIALLY SERIOUS AND/OR LIFE-THREATENING ADVERSE EVENTS DUE TO POSSIBLE EFFECTS OF NORVIR ON THE HEPATIC METABOLISM OF CERTAIN DRUGS SEE CONTRAINDICATIONS AND PRECAUTIONS SECTIONS.

CONTRAINDICATIONS

NORVIR is contraindicated in patients with known hypersensitivity to ritonavir or any of its ingredients.

NORVIR should not be administered concurrently with the drugs listed in Table 1 (also see PRECAUTIONS Table 2: Contraindicated Drugs) because competition for primarily CYP3A by ritonavir could result in inhibition of the metabolism of these drugs and create the potential for serious and/or life-threatening reactions such as cardiac arrhythmias, prolonged or increased sedation, and respiratory depression.

Postmarketing reports indicate that co-administration of ritonavir with ergotamine or dihydroergotamine has been associated with acute ergot toxicity characterized by peripheral vasospasm and ischemia of the extremities.

DRUGS THAT ARE CONTRAINDICATED WITH NORVIR USE	
Drug Class	Drugs Within Class That Are CONTRAINDICATED With NORVIR
Antiarrhythmics	amiodarone, bepridil, flecainide, propafenone, quinidine
Antihistamines	astemizole, terfenadine
Antimigraine	dihydroergotamine, ergotamine
Sedative/hypnotics	midazolam, triazolam
GI motility agent	- cisapride
Neuroleptic	pimozide

WARNINGS**Drug Interactions**

The magnitude of the interactions and therapeutic consequences between ritonavir and the drugs listed in Table 2 Predicted Drug Interactions: Use With Caution cannot be predicted with any certainty. When co-administering ritonavir with any agent listed in Table 2 Predicted Drug Interactions: Use With Caution, special attention is warranted.

Cardiac and neurologic events have been reported with ritonavir when co-administered with disopyramide, mexiletine, nefazodone, fluoxetine, and beta blockers. The possibility of drug interaction cannot be excluded.

Particular caution should be used when prescribing sildenafil in patients receiving NORVIR. Co-administration of NORVIR with sildenafil is expected to substantially increase sildenafil concentrations (11-fold increase in AUC) and may result in an increase in sildenafil-associated adverse events, including hypotension, syncope, visual changes, and prolonged erection. (see PRECAUTIONS Drug Interactions, Table 2 Established Drug Interactions, Alteration in Dose or Regimen Recommended Based on Drug Interaction Studies and the complete prescribing information for sildenafil).

Allergic Reactions

Allergic reactions including urticaria, mild skin eruptions, bronchospasm, and angioedema have been reported. Rare cases of anaphylaxis and Stevens-Johnson syndrome have also been reported.

Hepatic Reactions

Hepatic transaminase elevations exceeding 5 times the upper limit of normal, clinical hepatitis, and jaundice have occurred in patients receiving NORVIR alone or in combination with other antiretroviral drugs (see Table 4). There may be an increased risk for transaminase elevations in patients with underlying hepatitis B or C. Therefore, caution should be exercised when administering NORVIR to patients with pre-existing liver diseases, liver enzyme abnormalities, or hepatitis. Increased AST/ALT monitoring should be considered in these patients, especially during the first three months of NORVIR treatment.

There have been postmarketing reports of hepatic dysfunction, including some fatalities. These have generally occurred in patients taking multiple concomitant medications and/or with advanced AIDS.

Pancreatitis

Pancreatitis has been observed in patients receiving NORVIR therapy, including those who developed hyperglycemia. In some cases fatalities have been observed. Patients with advanced HIV disease may be at increased risk of elevated triglycerides and pancreatitis.

Pancreatitis should be considered if clinical symptoms (nausea, vomiting, abdominal pain) or abnormalities in laboratory values (such as increased serum lipase or amylase values) suggestive of pancreatitis should occur. Patients who exhibit these signs or symptoms should be evaluated and NORVIR therapy should be discontinued if a diagnosis of pancreatitis is made.

Diabetes Mellitus/Hyperglycemia

New onset diabetes mellitus, exacerbation of pre-existing diabetes mellitus, and hyperglycemia have been reported during postmarketing surveillance in HIV-infected patients receiving protease inhibitor therapy. Some patients required either initiation or dose adjustments of insulin or oral hypoglycemic agents for treatment of these events. In some cases, discontinuation of ritonavir has occurred in those patients who discontinued protease inhibitor therapy. Hyperglycemia appeared in some cases. Because these events have been reported voluntarily during clinical practice, estimates of frequency cannot be made and a causal relationship between protease inhibitor therapy and these events has not been established.

PRECAUTIONS**General**

Ritonavir is principally metabolized by the liver. Therefore, caution should be exercised when administering this drug to patients with impaired hepatic function (see WARNINGS).

Resistance/Cross-resistance

Varying degrees of cross-resistance among protease inhibitors have been observed. Continued administration of ritonavir therapy following loss of viral suppression may increase the likelihood of cross-resistance to other protease inhibitors.

Hemophilia

There have been reports of increased bleeding, including spontaneous skin hematomas and hemarthrosis, in patients with hemophilia type A and B treated with protease inhibitors. In some patients additional factor VIII was given. In more than half of the reported cases, treatment with protease inhibitors was continued or reintroduced. A causal relationship has not been established.

Fat Redistribution

Redistribution/accumulation of body fat including central obesity, dorsocervical fat enlargement (buffalo hump), peripheral wasting, breast enlargement, and "cushingoid appearance" have been observed in patients receiving protease inhibitors. The mechanism and long-term consequences of these events are currently unknown. A causal relationship has not been established.

Lipid Disorders

Treatment with NORVIR therapy alone or in combination with saquinavir has resulted in substantial increases in the concentration of total triglycerides and cholesterol. Triglyceride and cholesterol testing should be performed prior to initiating NORVIR therapy and at periodic intervals during therapy. Lipid disorders should be managed as clinically appropriate. See PRECAUTIONS Table 2 for additional information on potential drug interactions with NORVIR and HMG CoA reductase inhibitors.

For Patients

Patients should be informed that NORVIR is not a cure for HIV infection and that they may continue to acquire illnesses associated with advanced HIV infection, including opportunistic infections.

Patients should be told that the long-term effects of NORVIR are unknown at this time. They should be informed that NORVIR therapy has not been shown to reduce the risk of transmitting HIV to others through sexual contact or blood contamination.

Patients should be advised to take NORVIR with food, if possible.

Patients should be informed to take NORVIR every day as prescribed. Patients should not alter the dose or discontinue NORVIR without consulting their doctor. If a dose is missed, patient should take the next dose as soon as possible. However, if a dose is skipped, the patient should not double the next dose.

Some patients taking some drugs when taken together, patients should be advised to report to their doctor the use of any other medications, including prescription and nonprescription drugs.

Patients should be informed that redistribution or accumulation of body fat may occur in patients receiving protease inhibitors and that the cause and long-term health effects of these conditions are not known at this time.

Laboratory Tests

Ritonavir has been shown to increase triglycerides, cholesterol, SGOT (AST), SGPT (ALT), GGT, CPK, and uric acid. Appropriate laboratory testing should be performed prior to initiating NORVIR therapy and at periodic intervals or if any clinical signs or symptoms occur during therapy. For comprehensive information concerning laboratory test alterations associated with nucleoside analogues, physicians should refer to the complete product information for each of these drugs.

Drug Interactions

Ritonavir has been found to be an inhibitor of cytochrome P450 3A (CYP3A) both in vitro and in vivo. Agents that are extensively metabolized by CYP3A and have high first pass metabolism appear to be the most susceptible to large increases in AUC (>3-fold) when co-administration of substrates of CYP3A with ritonavir could result in increases (up to 2-fold) in the AUC of the other agent, possibly requiring a proportional dosage reduction. Ritonavir also appears to induce CYP3A as well as other enzymes, including glucuronyl transferase, CYP1A2, and possibly CYP2C9.

Drugs that are contraindicated specifically due to the expected magnitude of interac-

tion and potential for serious adverse events are listed both in CONTRAINDICATIONS Table 1 and under Contraindicated Drugs in Table 2. The clinical recommendations based on the results of these studies are listed in Table 2 Established Drug Interactions: Alteration in Dose or Regimen Recommended Based on Drug Interaction Studies.

An estimate of over 200 medications are co-administered to HIV-infected patients.

When co-administering ritonavir with calcium channel blockers, immunosuppressive HMG-CoA reductase inhibitors, some steroids, or other substrates of CYP3A, or most antidepressants, certain antiarrhythmics, and some narcotic analgesics which are partially mediated by CYP2D6 metabolism, it is possible that substantial increases in concentrations of these agents may occur, possibly requiring a dosage reduction (see Table 2 Predicted Drug Interactions: Use With Caution, Dose Increase May Be Needed).

When co-administering ritonavir with any agent having a narrow therapeutic margin, such as anticoagulants, anticonvulsants, and antiarrhythmics, special attention is warranted. With some agents, the metabolism may be induced, resulting in decreased concentrations (see Table 2 Predicted Drug Interactions: Use With Caution, Dose Increase May Be Needed).

Table 2
 Drug Interactions With NORVIR
 CONTRAINDICATED DRUGS
 (Same as Table 1)

DRUGS THAT ARE CONTRAINDICATED WITH NORVIR USE	
Drug Class	Drugs Within Class That Are CONTRAINDICATED With NORVIR
Antiarrhythmics	amiodarone, bepridil, flecainide, propafenone, quinidine
Antihistamines	astemizole, terfenadine
Antimigraine	dihydroergotamine, ergotamine
Sedative/hypnotics	midazolam, triazolam
GI motility agent	- cisapride
Neuroleptic	pimozide

Established Drug Interactions: Alteration in Dose
 Regimen Recommended Based on Drug Interaction Studies

Drug Name	Effect	Clinical Comment
Clarithromycin	↑ clarithromycin concentration	For patients with renal impairment the following dosage adjustments should be considered: • For patients with Cr _{Cl} < 60 mL/min, the dose of clarithromycin should be reduced by 50%. • For patients with Cr _{Cl} < 30 mL/min the dose of clarithromycin should be decreased by 75%. No dose adjustment for patients with normal renal function is necessary.
Desipramine	↑ desipramine concentration	Dosage increase or decrease of desipramine and imipramine should be separated by 2.5 hours to avoid formulation incompatibility.
Disulfiram		Rifabutin formulations contain aldehydes which produce disulfiram-like reactions when co-administered with disulfiram or other drugs that produce this reaction (e.g., metformin).
Metronidazole		Appropriate doses for this combination, with respect to efficacy and safety, have not been established.
Indinavir	↑ indinavir concentration	High doses of ketoconazole (>200 mg/day) are not recommended.
Ketoconazole	↑ ketoconazole concentration	Dosage increase and long-term use of ketoconazole with ritonavir are not recommended due to the increased concentrations of the metabolite nor ketoconazole which has both analgesic activity and CNS stimulant activity (e.g., mescaline).
Mepéridine	↑ mepéridine concentration	Dosage increase of mepéridine may be considered.
Oral Contraceptives	↓ ethynodiol concentration	Dosage increase or alternate contraceptive measures should be considered.
Rifabutin	↑ rifabutin and rifapentine	Dosage reduction of rifabutin by at least three-quarters of the usual dose of 300 mg/day is recommended (e.g., 150 mg every other day or three times a week). Further dosage reduction may be necessary.
Rifampin	↓ rifampin concentration	Alternate antimycobacterial agents such as rifabutin should be considered (see Rifabutin, for dose reduction recommendations).
Saquinavir	↑ saquinavir concentration	When used in combination therapy for up to 24 weeks, doses of 400 mg b.i.d. of ritonavir and saquinavir were better tolerated than the higher doses of the combination. Saquinavir plasma concentrations achieved with Invirase™ (saquinavir mesylate) (400 mg b.i.d.) and ritonavir (400 mg b.i.d.) are similar to those achieved with Fortovase™ (saquinavir) (400 mg b.i.d.) and ritonavir (400 mg b.i.d.).
Sildenafil	↑ sildenafil concentration	Sildenafil should not exceed a maximum single dose of 25 mg in a 48-hour period in patients receiving concomitant ritonavir therapy (see WARNINGS).
Theophylline	↓ theophylline concentration	Increased dosage of theophylline may be required; therapeutic monitoring should be considered.

Predicted Drug Interactions: Use With Caution,
 Dose Increase of Coadministered Drug May Be Needed
 (see WARNINGS)

Examples of Drugs in Which Plasma Concentrations May Be Increased By Co-Administration With NORVIR	
Drug Class	Examples of Drugs
Analgesics, narcotic	tramadol, propoxyphene
Antiarrhythmics	disopyramide, lidocaine, mexiletine
Anticonvulsants	carbamazepine, divalproex, ethosuximide
Antidepressants	buproprion, mafetamine, selective serotonin reuptake inhibitors (SSRIs), tricyclics
Antiemetics	droperidol
Antiperistalsitics	quinine
β-blockers	metoprolol, timolol
Calcium channel blockers	diltiazem, nifedipine, verapamil
Hypolipidemics, HMG CoA reductase inhibitors	atorvastatin, cerivastatin, lovastatin, simvastatin
Immunosuppressants	cyclosporine, tacrolimus
Neuroleptics	perphenazine, risperidone, thioridazine
Sedative/hypnotics	clorazepate, diazepam, estazolam, flurazepam, zolpidem
Steroids	dexmethasone, prednisone
Stimulants	methamphetamine

Predicted Drug Interactions: Use With Caution,
 Dose Increase of Coadministered Drug May Be Needed
 (see WARNINGS)

Examples of Drugs in Which Plasma Concentrations May Be Decreased By Co-Administration With NORVIR	
Drug Class	Examples of Drugs
Anticoagulants	warfarin
Anticonvulsants	phenytoin, divalproex, lamotrigine
Antipsychotics	clozapine

Post-Marketing Experience with Drugs Listed in Table 2

Cardiac and neurologic events have been reported when ritonavir has been co-administered with disopyramide, mexiletine, nefazodone, fluoxetine, and beta blockers. The possibility of drug interaction cannot be excluded.

Carcinogenesis and Mutagenesis

Long-term carcinogenicity studies of ritonavir in animal systems have not been completed. However, ritonavir was not mutagenic or clastogenic in a battery of in vitro and in vivo assays including bacterial reverse mutation (Ames) using *S. typhimurium* and *E. coli*, mouse lymphoma, mouse micronucleus, and chromosome aberrations in human lymphocytes.

Pregnancy, Fertility, and Reproduction

Pregnancy Category C: Ritonavir produced no effects on fertility in rats at drug exposures approximately 40% (male) and 60% (female) of that achieved with the proposed therapeutic dose. Higher doses were not feasible due to hepatic toxicity.

No treatment-related malformations were observed when ritonavir was administered to pregnant rats or rabbits. Developmental toxicity observed in rats (early resorptions, decreased fetal body weight and ossification delays and developmental variations) occurred at a maternally toxic dose at an exposure equivalent to approximately 30% of that achieved with the proposed therapeutic dose. A slight increase in the incidence of cryptorchidism was also noted in rats at an exposure approximately 22% of that achieved with the proposed therapeutic dose.

There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed.

Nursing Mothers: It is not known whether this drug is excreted in human milk. Because many drugs are excreted in human milk, caution should be exercised when ritonavir is administered to a nursing woman. However, the U.S. Public Health Service Centers for Disease Control and Prevention advises HIV-infected women not to breast-feed to avoid postnatal transmission of HIV to a child who may not be infected.

Pediatric Use

The safety and pharmacokinetic profile of ritonavir in pediatric patients below the age of 2 years have not been established. In HIV-infected patients age 2 to 16 years, the adverse event profile seen during a clinical trial and postmarketing experience was similar to that for adult patients. The evaluation of the antiviral activity of ritonavir in pediatric patients in clinical trials is ongoing.

ADVERSE REACTIONS

The safety of NORVIR alone and in combination with nucleoside analogues was studied in 1270 patients. Table 3 lists treatment-emergent adverse events (at least possibly related and of at least moderate intensity) that occurred in 2% or greater of patients receiving NORVIR alone or in combination with nucleosides in Study 245 or Study 247 and in combination with saquinavir in ongoing Study 462. The most frequently reported clinical adverse events, other than asthma, among patients receiving NORVIR were gastrointestinal and neurological disturbances including nausea, diarrhea, vomiting, anorexia, abdominal pain, taste perversion, and circumoral and peripheral paresthesias. Similar adverse event profiles were reported in patients receiving ritonavir in other trials.

Table 3
 Percentage of Patients with Treatment-Emergent Adverse Events of Moderate or Severe Intensity
 Occurring in ≥ 2% of Patients Receiving NORVIR

Adverse Event	Study 245		Study 247		Study 462	
	NORVIR n = 116	NORVIR + ZDV n = 117	ZDV n = 119	NORVIR Placebo n = 541	NORVIR + Saquinavir n = 545	Pi-Naive Patients ⁴ n = 141
Body as a Whole						
Abdominal Pain	5.2	6.0	5.9	8.3	5.1	2.1
Asthenia	28.4	10.3	11.8	15.3	6.4	16.3
Fever	1.7	0.9	1.7	5.0	2.4	0.7
Headache	7.8	6.0	6.7	6.5	5.7	4.3
Malaise	5.2	1.7	3.4	0.7	0.2	2.8
Pain (unspecified)	0.9	1.7	0.8	2.2	1.8	4.3
Cardiovascular						
Syncope	0.9	1.7	0.8	0.6	0.0	2.1
Vasodilation	3.4	1.7	0.8	1.7	0.0	3.5
Digestive						
Anorexia	8.6	1.7	4.2	7.8	4.2	4.3
Diarrhea	3.4	0.0	0.8	0.2	0.4	1.4
Dyspepsia	25.0	15.4	2.5	23.3	7.9	2.7
Dyspepsia	2.6	0.0	1.7	5.9	1.5	0.7
Fecal Incontinence	0.0	0.0	0.0	0.0	0.0	0.0
Fatigue	2.6	0.9	1.7	1.7	0.7	3.5
Local Throat Irritation	0.9	1.7	0.8	2.8	0.4	1.4
Nausea	46.6	25.6	26.1	29.8	8.4	18.4
Vomiting	23.3	13.7	12.6	17.4	4.4	7.1
Metabolic and Nutritional						
Weight Loss	0.0	0.0	0.0	2.4	1.7	0.0
Musculoskeletal						
Arthralgia	0.0	0.0	0.0	1.7	0.7	2.1
Myalgia	1.7	1.7	0.8	2.4	1.1	2.1
Nervous						
Anxiety	0.9	0.0	0.8	1.7	0.9	2.1
Central Nervous Paresthesia	5.2	3.4	0.0	6.7	0.4	6.4
Confusion	0.0	0.9	0.0	0.6	0.6	2.1
Depression	1.7	1.7	2.5	1.7	0.7	7.1
Dizziness	5.2	2.6	3.4	3.9	1.1	8.5
Insomnia	3.4	2.6	0.8	2.0	1.8	2.8
Paresthesia	5.2	2.6	0.0	3.0	0.4	2.1
Peripheral Paresthesia	0.0	6.0	0.8	5.0	1.1	5.7
Somnolence	2.6	2.6	0.0	2.4	0.2	0.0

BUN increased, dehydration, edema, enzymatic abnormality, glycosuria, gout, hypercholesterolemia, peripheral edema, and xanthomatosis.

Musculoskeletal System: Arthritis, arthrosis, bone disorder, bone pain, extraocular palsy, joint disorder, leg cramps, muscle cramps, muscle weakness, myositis, and twitching.

Nervous System: Abnormal dreams, abnormal gait, agitation, amnesia, aphasia, ataxia, cerebrovascular accident, dementia, depersonalization, diplopia, emotional lability, euphoria, giddiness, headache, hallucinations, hyperesthesia, hyperkinesia, hypesthesia, incoordination, libido decreased, manic behavior, memory loss, peripheral neuropathy, paraparesis, peripheral neuropathic pain, peripheral neuropathy, peripheral sensory neuropathy, personality disorder, sleep disorder, speech disorder, stupor, subdural hematoma, tremor, urinary retention, vertigo, and vestibular disorder.

Respiratory System: Asthma, bronchitis, dyspnea, epistaxis, hiccup, hypoventilation, increased cough, interstitial pneumonia, larynx edema, lung disorder, rhinitis, and sinusitis.

Skin and Appendages: Acne, contact dermatitis, dry skin, eczema, erythema multiforme, exfoliative dermatitis, folliculitis, fungal dermatitis, furunculosis, maculopapular rash, molluscum contagiosum, onychomycosis, pruritus, psoriasis, pustular rash, seborrheic skin condition, skin disorder, skin hypertrophy, skin melanoma, urticaria, and vesiculobullous rash.

Special Senses: Abnormal electro-oculogram, abnormal electroretinogram, abnormal vision, amblyopia/blurred vision, blepharitis, conjunctivitis, ear pain, eye disorder, eye pain, hearing impairment, increased carmen, iris, paroxysm, photophobia, taste loss, tinnitus, uveitis, visual field defect, and vitreous disorder.

Urinary System: Acute kidney failure, breast pain, cystitis, dysuria, hematuria, impotence, kidney calculus, kidney failure, kidney function abnormal, kidney pain, menorrhagia, penis disorder, polyuria, urethritis, urinary frequency, urinary tract infection, and vaginitis.

Post-Marketing Experience: There have been postmarketing reports of seizure. Cause and effect relationship has not been established.

Hypotension: Hypotension, usually associated with gastrointestinal symptoms, and sometimes resulting in hypotension, syncope, or renal insufficiency has been reported. Syncope, orthostatic hypotension, and syncope in elderly may have also been reported without known dehydration.

Distribution/Accumulation of body fat: There have been reports of increased bleeding in patients with hemophilia A or B (see PRECAUTIONS, Hemophilia).

Laboratory Abnormalities: Table 4 shows the percentage of patients who developed marked laboratory abnormalities.

Table 4
Percentage of Patients, by Study and Treatment Group, with Chemistry and Hematology Abnormalities Occurring in > 3% of Patients Receiving NORVIR

Variable	Limit	Study 245 Native Patients		ZDV	Study 247 Advanced Patients		Placebo	Study 462 Pt-Native Patients	
		NORVIR + ZDV	NORVIR		NORVIR	Placebo		NORVIR + Saquinavir	
Chemistry	High								
Cholesterol	>240 mg/dL	30.7	44.8	9.3	36.5	8.0	65.2		
CPK	>1000 U/L	9.6	12.1	11.0	9.1	6.3	9.9		
GGT	>300 U/L	1.8	5.2	1.7	19.6	11.3	9.2		
SGOT (AST)	>180 U/L	5.3	9.5	2.5	6.4	7.0	7.8		
SGPT (ALT)	>215 U/L	5.3	7.8	3.4	8.5	4.4	9.2		
Triacylglycerides	>800 mg/dL	9.6	17.2	3.4	33.6	9.4	23.4		
Triglycerides	>1500 mg/dL	1.8	2.6	-	12.6	0.4	11.3		
Triglycerides Fasting	>1500 mg/dL	1.5	1.3	-	9.9	0.3	-		
Uric Acid	>12 mg/dL	-	-	-	3.8	0.2	1.4		
Hematology	Low								
Hematocrit	<30%	2.6	-	0.8	17.3	22.0	0.7		
Hemoglobin	<8.0 g/dL	0.9	-	-	3.8	3.9	-		
Neutrophils	<0.5 x 10 ⁹ /L	-	-	-	6.0	8.3	-		
RBC	<3.0 x 10 ¹² /L	1.8	-	5.9	18.6	24.4	-		
WBC	<2.5 x 10 ⁹ /L	-	0.9	6.8	36.9	59.4	3.5		

¹ ULN = upper limit of the normal range.

- Indicates no events reported.

OVERDOSEAGE

Acute Overdosage

Human Overdose Experience: Human experience of acute overdose with NORVIR is limited. One patient in clinical trials took NORVIR 1000 mg/day for two days. The patient reported hypotension which resolved after the dose was decreased. A post-marketing case of renal failure with eosinophilia has been reported with ritonavir overdose.

The approximate lethal dose was found to be greater than 20 times the related human dose in rats and 10 times the related human dose in mice.

Management of Overdosage

Treatment of overdose with NORVIR consists of general supportive measures including monitoring of vital signs and observation of the clinical status of the patient. There is no specific antidote for overdose with NORVIR. If indicated, elimination of unabsorbed drug

should be achieved by emesis or gastric lavage; usual precautions should be observed to maintain the airway. Administration of activated charcoal may also be used to aid in removal of the drug. Since NORVIR is extensively metabolized by the liver and is highly protein bound, dialysis is unlikely to be beneficial in significant removal of the drug. A Certified Poison Control Center should be consulted for up-to-date information on the management of overdose with NORVIR.

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Divine influence

'Deities, Courtiers and Lovers' at Berkeley Art Museum

by Michael McDonagh

In 1945 New York, the American composer John Cage suffered a compositional crisis. But "then in the nick of time," he said, "Gita Sarabhai came like an angel from India... one day I asked what her teacher in India had thought was the purpose of music. She replied that he had said the function of music was to sober and quiet the mind, thus rendering it susceptible to divine influences." And that's a pretty good description of what the Berkeley Art Museum's exhibit *Deities, Courtiers, and Lovers: Indian Paintings from the Jean and Francis Marshall Collection* does. On view there until November 28, it celebrates the values of stillness and refinement. And it should come as no surprise that we in the West are ready for its charms.

Indian culture has, after all, had a big impact on American artistic life since at least the '60s. One need only mention the Beats and John Coltrane's adoption of Indian musical principles to see what I mean. Philip Glass, for one, was completely turned around by India; and the Sanskrit words mantra and karma are operative ones in contemporary American English. But this show of Indian miniature paintings from the 15th to the early 20th centuries isn't about influences, but about attention to the world of the senses, and how this world is a sort of cover for eternity. Seeing more than a hundred works, mainly from the Mughal and Rajput kingdoms (periods), certainly puts one in mind of that.

It's also obvious that for Indians, the divine world interpenetrates this one, the gods become incarnate. And though the world of the senses may be fleeting and deceptive — in Christian terms, a trap — who isn't attached to it? The "Lovesick Lady" (Hyderabad, Andhra Pradesh, 1760) is but one exquisitely realized scene of a woman pining for her lover. Caught on her terrace bed, under an orange and turquoise-fringed canopy, she looks immobilized, the sky a summer evening indigo with bits of gold cloud. And though the paintings in this section can be compared to the de-



Churning of the Sea of Milk, artist unknown, early 18th century

pictions of courtly love in Western medieval art, those lack a sense of erotic urgency. But you do get that in the circa 1770 miniature attributed to Mir

Chand, "Kamoda ragini" from a Ragamala (garland of rage cycle poems) set, with a prince embracing one wife while another waits nearby.

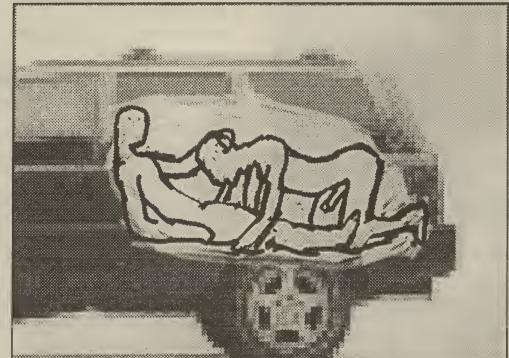
The principal Hindu deities — Vishnu the Preserver, Shiva the Destroyer, and the Goddess — are also depicted, especially Vishnu's most popular incarnation.

Open Studios

► page 44

of every artist's work. One piece of artwork by each of 500 of the participating artists will be on exhibit. You can obtain a visual "directory" with which to map out your studio tours. The 200-page directory sells for \$10, and can also be obtained at Bay Area bookstores and museum shops.

Weekend #2 in the Open Studios schedule (October 9-10) encompasses the Castro, Mission, Noe Valley, Bernal Heights and Mount Davidson neighborhoods. Here you'll find an abundance of work by lesbian and gay artists, though of particular note is the work to be shown by members of Gay & Lesbian Artists Alliance at Harvey Milk Civil Rights Academy (4235 19th St., between Collingwood and Diamond) from 11 a.m. to 6 p.m. Eleven gay men will be displaying their cre-



Jeep, by Rob Costin

ations, including Rob Costin, David Fink, Michael Hackett, David Barnett, and Gary Borgstedt, among others. Other prime destinations for this weekend include Belcher Street Studios, Pro-

ject Artaud, Cell, and Live Art Studios, all hotbeds of cutting-edge art.

Weekend #3 (October 16-17) takes place throughout Potrero Hill, South of Market, Civic Cen-

tion as Lord Krishna. An early 19th-century painting has as its subject Ardhanarishvara, or Shiva in his guise as "the lord whose half is woman," so we get gender issues, too.

These works emphasize the magical appearances of gods and goddesses in the human world. Their lyric, once-upon-a-time atmosphere is heightened by the subtle use of color — blue, dove gray, maroon, coral, ochre, off greens — and great delicacy of line. The drawings, portraits and pictures of plants and animals exude a sense of timelessness, too, or rather a sense of stopped time, a concept pretty foreign in the West, where we're preoccupied by time. We never seem to have enough to fill. The works in this wonderful show couldn't care less about time. They have no agenda, and aren't interested in converting you, but exist in a dream all their own. Divinely happy being beautiful, like an Oscar Wilde character in a way, not intent on anything but giving pleasure. Not a bad thing for an art show to do. It's a shame this show doesn't have a catalog. ▼

The Berkeley Art Museum is at 2626 Bancroft Way, Berkeley. Call (510) 643-0808.

ter, and Bayview, another vast area. The densest concentration of Open Studios will be in the bustling SoMa area, from the SoMa Artists Cooperative all the way down to Folsom Studios. But don't skip the Potrero Hill area, especially such sites as the American Industrial Center and the Graphics Art Workshop. Maybe even take a meal at Apero while in the vicinity.

The final weekend is perhaps the most interesting, as it takes place in a part of town all but invisible to residents from elsewhere. Hunters Point, including its Shipyard Studios, makes a fascinating art outing. Conveniently, the map lists Zac's Rocket Cafe, a good place to rest those tired feet while soaking up art. ▼

For more information about Open Studios, call ArtSpan at 861-9838 or visit their Website at www.artspan.org.

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Fraser, Woodie win Drummer '99 match

Mister Marcus

Fraser Picard of Norfolk, Virginia and Woodie Barnes of Washington, DC — both representing the Mid-Atlantic Drummer Region, swept away the two Drummer titles last Saturday afternoon, September 25. A capacity crowd assembled to both witness the competition and pay homage to outgoing IMD Hervé Bernard and IMD Boy Ryan Goldner, who completed what many have declared a "stunning" year with the titles.

Beginning on Wednesday, September 22, the ten aspirants for the Mister title and the six boys were put through stiff paces that included indoctrination, photo shoots, rehearsals, a basket auction for the winners' travel funds, and private pre-judging interviews. Finally, the speech, image and fantasy segments dazzled a live audience watching the competition's every move.

Again this year, humor prevailed in the fantasies presented — if I only had more space!

Fraser Picard (with his Drummer Boy Woodie) brought the house down with his futuristic tour through the Leather Archives & Museum in Chicago. There were certain artifacts that belonged to certain people, and a lot of cheeky dialogue about personalities in our leather nation, all of which had the audience going berserk.

Mr. New England Drummer, Bob Vecchiaro, also garnered a prolonged ovation for his extremely graphic SM water/fisting/whipping sequence. The audience loved it!

With Miranda von Stockhausen and Graylin Thornton directing the starship voyage, the show had only a few technical glitches (not their fault), and the digital/computerized ambiance of a future world was effective, with costuming of the future, a wonderful effort by Jeff Tucker. Other showstoppers were the live (what else?) performances by Emperor T.J. Istvan and Empress Sheba, who knocked the audience dead with their individual numbers plus a poignant duet dedicated to the contest winner.

A bombshell

After Robert Davolt, CEO of



Mister Marcus

Fraser Picard (standing) is International Mr. Drummer 1999, together with Woodie Barnes, the International Drummer Boy 1999. They both represent the Mid-Atlantic Drummer Region.

Drummer, announced he was leaving the soon-to-be defunct magazine (gasp!), IML Pam Meyer and IML Bruce Chopnik both delivered inspirational speeches — short and sweet, but most, most effective. Our leather nation loves our leaders!

The bombshell of the weekend was the announcement that Mike Zuhl of Pittsburgh, Pennsylvania had acquired the rights to produce the Drummer contest henceforth. With other rumors that Drummer will

cease publication, everyone is hard put to understand why there would be a Drummer contest if there is no magazine. But then, no one ever taught

me how to understand the Dutch mindset of Martijn Bakker.

Tim Wong and Bill Weaver feverishly crunched in the judges' scores (the judges were Hervé Bernard, Jill Carter, Bruce Chopnik, Randy Brown, Victoria Gayton, David Menkes and Chicago's favorite son, Chuck Rodocker), and shortly before 2000, the results were delivered to the emcees.

Mr. Southeast Drummer Shawn Couch won the Golden Whip Award, and Mid-Atlantic Drummer Boy Woodie Barnes won the Golden Brush Award — both "congeniality" appreciations voted on by the other contestants.

The next order of business: announce the Int'l. Drummer Boy winner, and that title went to Woodie Barnes. At the announce-

page 53 ►

EVENTURES IN LEATHER

Weekend, October 1-3

Final bike run of the year with the Golden Gate Guards MC at Camp Mendocino. \$135 will get you in if there's any space left. Five meals, midnight snacks (on and off the hoof!), open bar, bike & people events, hot showers, flush toilets. Theme: Rainbow Connection.

Saturday, October 2

Mr. Triple R Leather '99 contest in Guerneville. Winner will compete for Mr. Russian River Leather '99 in a few weeks.
Gay Day at Disneyland.

Sunday, October 3

The Castro Street Fair. They sent me no details, but what else is new?

Thursday, October 7

Not confirmed, but there is supposed to be a Big

Basket contest at The Edge tonight. Check with them.

Friday, October 8

Boston Ramrod celebrates its 18th anniversary for the New England 4H'ers: hot, hung, hairy and horny. Sounds like fun to me!

Weekend, October 8-11

The Utica Tri's MC in Utica, NY abandon their Mr. Upstate NY Leather contest and launch their Mr. North Atlantic Leather and Leather Boy contests this weekend in that fabulous city. Winner goes to IML, and the boy goes to American Brotherhood in Washington, DC in April.

Also check out: Onyx Club in Chicago, Blackout '99 weekend; Living In Leather weekend conference in Fort Lauderdale, Florida; the American Uniform Association's Annual Review in Los Angeles; and the 6th Annual Queer Bike Ride to Death Valley & Zabriskie Point.

PORN

Paris plugged

by John F. Karr

The title may lead you to expect a Falcon Studio-style "the boy can't get enough" starring vehicle, but *Manhungry*, the recent release from the company's Mustang division, is actually a rather relaxed, even reflective series of interludes. The video's name is a simple reference to a day's mealtimes, and following the succinct announcement of a title card, the action of each scene begins without further ado of either plot or dialogue. It's unfortunate that the video's tempo and impact don't match this terse setup.

"Breakfast" finds the morning coffee dripping into a pot on the kitchen counter while the slender, square-jawed, and ever-hard Kristian Brooks drools over the husky Trent Black, a suave-looking fellow whose thick mane is upstaged by the delightful designer hairdo that sits atop his cock — a postage stamp-sized rectangle of cropped pubic hair which is all too quickly obscured by the enveloping arrival of Brooks' boyish booty. In the video's second scene, Jackson King takes a break from work to have Peter Wilder for "Lunch," an engagement that runs downhill after Wilder's initially teasing response to King's winning smile and the rich, dark chocolate skin that flows caressingly over a wasp-waist onto a rock-solid butt.

"Dinner" is a protracted fire-side tryst for a pair of lovers, in which the uncharismatic Drew Peters isn't much excited by Nick Ford's Oscar™-worthy cock, a stout thing with a bulbous, helmet head and a broadly flared corona. The video ends with a "Midnight Snack," a late-night leather fantasy in which both setting and costume promise butch, but whose performers can only muster bland.

With the progression of action in each scene routinely predictable — kiss it, suck it, sit on it, jack off on it — *Manhungry* never really takes off. It seems like an audition tape for a cast composed largely of newcomers. Perhaps even director Jeff Russell is a newcomer; he's at least new to me. He's been given excellent production values, with top-notch color, videography, and music. Yet the result, almost entirely lacking in passion, is merely professional: nobody's balls were bursting to make this one.

Easy rider

Director Russell comes through to much better effect



Virgil Sinclair (left) and Tristan Paris in Jocks Studio's *Sit Tight*.

with another Falcon company video, and that's good, 'cause I'd cream him if he messed up a Tristan Paris vehicle. This one is called *Sit Tight*, and comes from the company's Jocks division. I admire its easy plotting, which makes way for sex. While Paris and his lavishly handsome and hung co-star Virgil Sinclair search for each other after missing their scheduled rendezvous, they are oblivious to the number of amorous couples they pass.

Luc Jarrett and Dean Temple are energetic in their living room, tattooed David Bradley and burly Chris Barlow push some beef around poolside, and collegiate jocks Lee Driver and Rick Matthews make out in the park. And while these scenes are basically as formulaic as those in *Manhungry*, they are considerably more enlivened by their performers. So they lead well to the video's keenly anticipated culminating scene with Paris and Sinclair. This has been set up in the video's opening, when Paris gets ready for his date with Sinclair by implanting his butt plug where a butt plug should be plugged. You'll squirm along with him as he walks all

over town looking for his beau, and you'll be as relieved as Paris when Sinclair finally finds it and wiggles it around.

Why, everyone's boner gets bigger as Paris pounds on the plug in his butt, his youthful prong surging skyward like a latter-day Pan. Then he urges Sinclair to fuck him, and bucks and writhes lasciviously as he deeply impales himself. There's an incendiary insertion shot, and a satisfactorily sloppy cum-in-the-face finale, when first the upended Paris and then the overloaded Sinclair squirt onto the youth's blissful countenance. This is what porno is supposed to be: exciting, beautiful.

With the cast's chemistry cooking on high in *Sit Tight*, director Russell heats up the cool proficiency he displayed in *Manhungry*. As for the star of *Sit Tight*, the kid's a dizzler. You can see him many an afternoon sitting at a sidewalk table in front of the juice bar on Castro near 18th, with his biceps bursting the taut sleeves of an athletic T, his boyish box bulging in black stretch jeans, and his smile blazing. The last time I saw Paris, my heart was young and gay. ▼

Mister Marcus

◀ page 52

ment, it was all he could do to hold back the tears of excitement. The audience roared its approval.

Finally the climactic moment was at hand as the emcee announced the Mr. Drummer winner: The second runner-up was Mr. Gulf Coast Drummer Marty Brown a young, very good-looking young man from Dallas. (In my opinion, he should compete somewhere again and soon!)

The suspense was building — the first runner-up was Mr. Florida Drummer Victor Varela, a very intelligent man who also had a hilarious fantasy, a great speech, and a great personality.

There was bedlam in the house when Fraser Picard of Norfolk,

Virginia was announced as International Mr. Drummer '99.

Yes, it was a clean sweep by the Mid-Atlantic Region. It is safe to say that the final Drummer contest for the 20th century went out with a spirited and enthusiastic audience, and the winners are certain to do a great job!

As for the Drummer contest ever being held in San Francisco again, Drummer Contests International, Inc., headed by President Mike Zuhl, remains vague. Allegedly the contest will return to the "original concept," and Franke Nowicki will emcee next year. Exactly where it will take place remains open to conjecture. I've been asked to be on the new "team," but this of course depends on a lot of things. So stay tuned, because you have heard it exclusively here, and you will hear

about it exclusively as developments play out.

There were so many other events all last week, I can't list them in their entirety. Pam Meyer's boat cruise on Saturday generated an unbelievable amount of juicy dish (which I won't repeat here). It must have been a blast. Then there were all the uniform/underwear/leather parties at the Edge, Daddy's, Loading Dock, Eagle and Powerhouse, and the dance parties were jammed.

Best of all, the Folsom Street Fair was again blessed by Mother Nature. By 1600, the traditional fog roll-in never materialized, and the temperature soared to almost 80 degrees. Yeah, and there was lots and lots of skin.

San Francisco was the epicenter of the leather world all week. Thank you, volunteers! ▼

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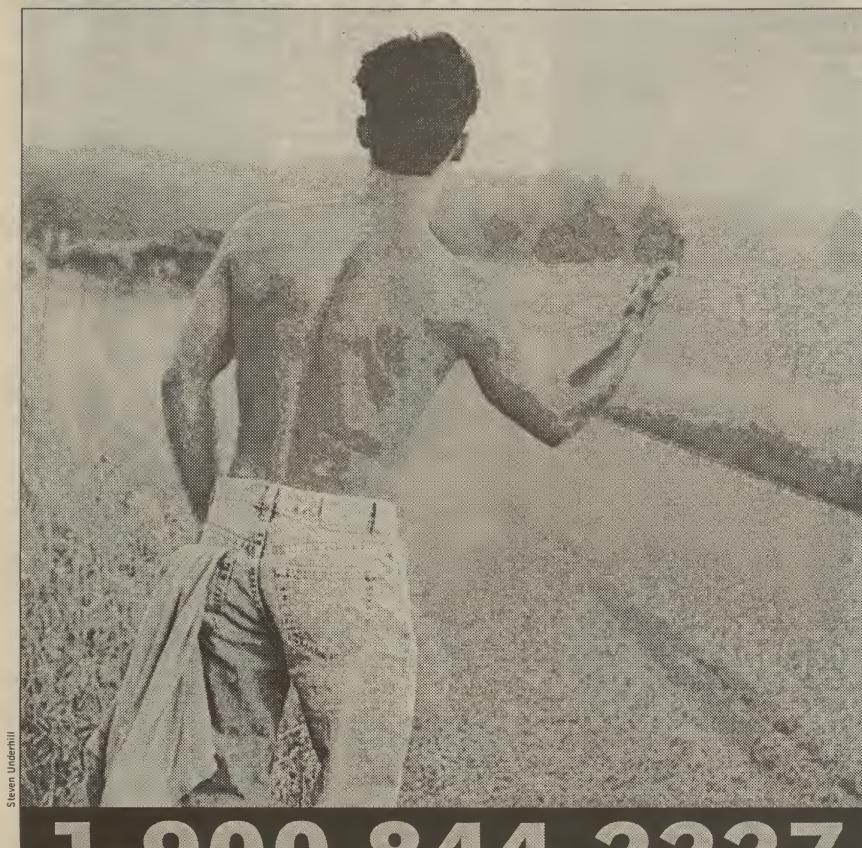
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PARTING GLANCES

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You, the biggest, most beautiful black bodybuilder I've ever seen. I wanted to speak to you but you were with someone. Let's talk. ☎ 9200

18th & Castro Thru 8/26 2pm
Me blue shirt, glasses, trim build, going to Different Light. I said it was uncomfortable hot in shirt; You said, "take it off!" You continued on 18th. ☎ 9201

Pine St. Post Office- Sat 8/21
I was behind you in line. We joked about how long it was taking. You had on a white tank top and shorts. I was in total "awe....." Dinner? ☎ 9203

"Edge of 17" Grand Open Lumiere
You were with friend? Sitting on end row. Me: Gay Eurasian male sitting 1 row back. Eye contact made. Let's chat. ☎ 9401

Ken With The Smiling Eyes
Another conceit is that we meet again. Dinner? John ☎ 9300

RSVP/ Giants Event
Our eyes kept connecting at the Sheriffs RSVP event. Me: GAM at press mtg. Your Deputy in uniform! Let's talk. ☎ 9400

White Rav 4 w/Rainbow Paw Stckr
Heading East on Bay Bridge Tuesday, Sep. 7. You are handsome in your blonde beard, I was the shaved head guy in the Saturn crushing you. Call me. ☎ 9402

Pittsburgh Bart Sat 8/21 3:30pm
We sat across from each other and said "Hi". You handsome, wearing shorts with great legs. Me: Beard, buzz-cut, t-top, shorts, husky, nothing ventured, nothing gained. Please call Roger. ☎ 9202

Blond Missed Hairy Stud-Daddy's 9/18, Saturday after midnight, on upper deck. Me: blond in leather pants, tight white shirt, caught by other. ☎ 9501

Bear Woofs Bear At SFO
You: Big bear moving through United Terminal on 9/6 about 4:30pm. Me: tall, glasses, goatee. Your friend told me to behave myself. Are you local? ☎ 9403

A Streetcar Named Desire
Saturday night, 9/18, Pittsburgh Bart. You got on at Montgomery, sat down with me and read "A Streetcar Named Desire." You left me at 12th Street with parting glances. Call ☎ 9506

Steve? Call Me. I Liked You
We met on Friday 9/10 at B.V.Park. Me, sexy long hair, handsome, young Brazilian. You, nice cute GWM. After hard sex, you say, I love this big tool. Your boyfriend? My tool and my soul will be yours. ☎ 9503

Yankees V. Red Sox, Mrk Safeway
Tuesday, 9/14, 9:45pm, checkstand. You: cute Asian, Yankee jacket, from N.Y. Me: WM, behind you, blue jacket, grew up Red Sox fan. Love to meet, talk baseball & more. ☎ 9504

John, Black Mta Sun 9/19, 11:55pm
Someone hit your car, I helped you fix it so you could drive it. I wanted to ask you out, wish I would have then. Want to have dinner? ☎ 9505

Umberto!
I drove you home to Castro, Cuban jatt. How did I let you get away? Please call. ☎ 9502

Cruisen On Muni Sat Night 9/18
We cruise each other on Muni train. You left at Civic Center. You: black jeans, white tee, riper boots, blond flat top. Me: goatee, cap, grey sweat jacket. Call me! ☎ 9500

Outside Eagle Sun 9/12 7:00pm

You: Luis, Latino parking truck. Me: Jim, older guy with white beard. We talked. You went to meet friends. I forgot to give you my number. ☎ 9507

GoldsGym, BedBath&Beyond Fri 9/7
You: tall, hot muscle dude. Me: short brown hair, blue top, black tights. I scared you, telling you "you look fantastic!" You do! Can we stop scaring each other? Date? ☎ 9508

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Hot, bearded, pierced, tattooed daddy (165#, 5'10") seeks HIV+, lean,

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masculine, secure, ns professional,

versatile GWM, 35-45 with sense of

humor & nasty streak. ☎ 9411

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5'6", 200, 135#, clean cut, boyish, ns, your good shape & looks, n/s, funny, energized, masculine, taller than 5'11", profes. friendship/romance to share sunny days & steamy restless night. ☎ 9205

Nice Guy, WM, Mid-Thirties, 6'7", brown hair, green eyes, good looking, clean-cut, academic, go-goer, warm, considerate, honest, interesting, non-superficial. Interested in everything from coffee chats too? You call, I'll respond. It's a deal! ☎ 9206

In Liberty Hill Area Hot Daddy
I am looking for a hot Latino man 18-35. Me: hot blond, blue, 5'8", 169, 33, outgoing, fun, dinner, coffee, tea, or head. ☎ 9207

One Of A Kind Asian LTR
Sweet and charming professional Asian, educated, romantic, independent, 35/5'6"/145 artistic and good dresser, seeks GWM 30-40 serious w/similar traits like me. ☎ 9208

GLM 27, 6'1" Seeking Friends and possible LTR. I'm sweet, sentimental, pices, like walks on the beach, cuddle, hugs, kissing, etc. ☎ 9209

Cock Worship
Hairy GWM mostly bottom (versatile), oversexed, stocky, muscular legs, fat dick, 63, 5'5", short s/p beard. Seeking under 50, hung and/or thick. Insta hairy satyr A+. ☎ 9210

GWM Bottom Seeks GAM Top
32yo blond, muscular, versatile, wild, sane, sexually submissive and masochistic. Please be under40 and open to on going relationship. ☎ 9211

Long Motorcycle Trips, Romance, Film noir, dinners, county fairs, junk stores, C&W, kink to cuddle. Me: 37, 5'8", 145, br/hzL, beard, hairy chest, HIV+. You: older brother/daddy, taller, facial & chest hair. ☎ 9212

Seeking Top
Me: 45, 5'7", 145, great shape, told very attractive, educated, interests, outdoors, sense of humor. You: under 54, HIV+, GWM, short like me, verbal at times. ☎ 9213

I Love Tall Guys
GWM, 30, cute, boyish face, br;br, 5'8", 160 athletic build, sees very tall (over 6'1"), fit, stable, relationship-oriented GWM between 25-35. Beautiful eyes, good heart, spiritual are pluses. ☎ 9215

Attractive Latino
Goodlooking 34yo dark hair, brown eyes, goatee, professional looking for friendship or more. Me: likes movies, dinner, travel, hiking, biking, etc. ☎ 9216

Size Does Matter
Want a bottom who takes it for long time. Tired of people finding they can't take it. ISO HIV xtra hung thick tops for lusty fun. I'm 40 horny HIV bottom. ☎ 9301

Prime Find
Fun, friendly, hot GWM, MD, 5'11", 150#, versatile sensual. Attractive? Mid 30's per friends. Sometimes a bit wild. You: GWM 26-38, HWP bot balding, HIV- clean-shaven. ☎ 9302

Interested In Stable LTR?
Hot, bearded, pierced, tattooed daddy (165#, 5'10") seeks HIV+, lean, toned, honest, good-looking, tactile, masculine, secure, ns professional, versatile GWM, 35-45 with sense of humor & nasty streak. ☎ 9411

Country Guy Seeks City Husband
Sonoma County GWM, healthy poz, swede, 49, 6'2", 195, masc, n/s m/ds, enjoys gardening, cuisine, seeks similar guy who will spend weekends in the country. ☎ 9303

Only Love. I'm Looking For
Sex-Latin romantic, professional looking for GWM or Latin 18 to 36. Me: 36, 5'7", 140lbs, brown, brown. Horny and available for everything in sexo, "w.love" ☎ 9304

Simple Man
33 WM seeking mature grandpa for passion slender, bald no smoking. No Kink. I'm slender, bearded good looking. ☎ 9305

Real Hot Man ISO Same
Want you for serious cock worship & play. I'm 6'1", 170#, 46yr, s&p, hairy chest & ass looking for fun/dating /tr. U B 35-50, In shape, a versatile, good looking top. ☎ 9306

Handsome Italian
GWM, 40, 6'2" 185lbs, into fitness, travel, romance and quiet times, seeks a Latin man who is sincere and honest for monogamous relationship. ☎ 9307

Earth, Wind, & Fire....
Attractive GBM, olive complex, young 46, 5'9", 180#, in shape HIV neg, aggressive bottom seeks top dad. Tall, equally aggressive, HIV-, affectionate, to age 50. Friendship/ more, E/W Bay only. ☎ 9404

Full Life, Stable Relationship
GWM 37, handsome slender excellent relationship material. Enjoys most activities, seeks GWM, top, loving, romantic, good guy under 45 for serious and sincere relationship. ☎ 9405

"Creamy Chunk Beef!"
Beefy, blond, Mark McGwire type, Gety's something goatie, hairy top, German, creative personal desired by attractive masculine, Afro-American, caramel Virginian, goatie, 40, 5'11", 170#, writer into jazz, culling, romance and monogamy. ☎ 9406

GAM Seeking GAM For LTR
Me: GAM student, 25ys, 5'6", 138# likes movies, watching tv, travel and listening to music. You: GAM, 22/32ys, taller than me, not slim, but not fat, has same interests. NS/Nd, serious only. ☎ 9407

Into Movies? Board Games?
Handsome GWM early 40's brn hair, goatie, bdmr eyes killer smile seeks masculine GAM 30-50 Hisp, Med, or Ital. prof. likes quiet eyes. Relationship oriented. Smoker or no drugs. ☎ 9408

East Meets West
A semi-retired, prof, Canadian-Arabic male, seeks a young, blond b.b. married or s/w male under 45. Compassion a plus. Prof. East Bay. ☎ 9409

Heavy Set Overweight Bottom
Dominant top Blk male, 37ys, 6'2", 195lbs, passionate, attractive HIV-, ISO submissive mate for serious long term monogamous relationship, any race. ☎ 9410

We Discover Each Other
I am Japanese very creative & romantic. I really love myself. Like someone very special to share my love with. I enjoy love & sex. Someone who appreciates Japanese culture. Me: 5'8", slim healthy. You: 50-60ys old. Pls call serious only. Life is very short enjoy each other. ☎ 9214

An Affair To Remember Sought
Me: 44 185 6'3" HIV+ 6 cut thick br/grn GWM romantic bottom seeking; uninhibited romantic top 30-40's 7-14 hung thick height/weight prop. Hairy + long hair + open to any South Bay + fill my dreams. ☎ 9412

Nice Guy, WM Mid-Thirties
6'1", brown hair, green eyes, good looking, clean-cut, academic, go-goer, warm, considerate, honest, interesting, non-superficial. Interested in everything from coffee chats to? You call, I'll respond. It's a deal! ☎ 9413

Nasty GWM For Same
Hot, hung, furry top (85%), 35, 6'1", br/grn, 180#, wants loose, tasy hole on smart, handsome, HIV+ pig (25-45) to sink into, even fall for. Wanna go deeper? I do. ☎ 9414

Seeking Black Stud Buddy
GWM 5'11" 175lb, smart, funny, gdkn, fit, healthy, wants Blk top 30-50 for passionate sex and good times. HIV+ ok Scorpio A+. ☎ 9415

Friendship And Sex
Seeking both, Me: 55-56 WM top. You: 55-56 WM bottom. Let's have dinner, drinks, smoke, conversation and good sex. Please be 5'10" or less. Not thin, no beard and sensitive nips. ☎ 9416

Do You Have Gigantic Nipples?
Hot muscular guy seeks a guy w/ extra large protruding nipples. My goal is to suck, milk and satisfy you. You won't be disappointed. Pls no flakes, games. Pref. smooth body. ☎ 9417

Making musical his and herstory

The year 1999 in queer music, so far

by Gregg Shapiro

In celebration of the upcoming observance of Lesbian and Gay History Month in October, here are some of the albums that have made 1999 a most memorable year in queer music so far.

My favorite album of the year so far, queer or not, is the phenomenal *69 Love Songs* (Merge) by The Magnetic Fields. Fronted by the openly gay Stephin Merritt (whose music publishing company is Gay And Loud), The Magnetic Fields are just one of the bands in which Merritt makes music. You may also know his name from Future Bible Heroes or The Sixths.

Few pop artists have been brave enough to release three-disc sets of new material. Do you remember Prince's 1996 *Emancipation* album? I didn't think so. The last time a multi-disc set was this ground-breaking and daring was 1980, when the Clash released their three-vinyl-album set *Sandista* (later re-issued as a two-disc set on CD).

Lucky 69

Merritt wrote all 69 songs (23 songs per disc) on *69 Love Songs*. Picking out favorites (which is a nearly impossible task) would dilute the praise that this epic masterpiece deserves. Well worth your investment of time and money, *69 Love Songs* is true to its theme as Stephin Merritt of The Magnetic Fields is "magnetic."

Meg Hentges has released my other favorite album of the year. *Brompton's Cocktail* (Robbins) is Hentges' second full-length solo CD and doesn't have much in common with its predecessor. In fact, it doesn't really have much in common with Hentges' previous incarnation as a member of the sorely missed Two Nice Girls. In-

stead, *Brompton's Cocktail* sounds more like the great, lost Jill Sobule album. It rocks (the phenomenal single "This Kind of Love," "Sleepwalking," the brilliant dream-commentary of "God's Lake," "Tattoo Urge," "Damage"), it rolls ("Bob On The Waves," "Silver Shine," "Not A Minute Too Soon," "Dirt"), and it does things you don't expect ("Happy Go Luckiness" and "...Happy Birthday Ayn Rand"), making it the kind of unique achievement that defines (or redefines) a career.

Saintly Klaus

Long before Merritt or Hentges were making music as the members of their respective bands, "new wave innovator" Klaus Nomi was making waves of his own. A German-born performance artist and singer, Nomi got noticed as a back-up singer for David Bowie's 1979 *Saturday Night Live* performance. The appropriately titled *Eclipsed: The Best of Klaus Nomi* (Razor & Tie) collects 15 tracks by the artist, who died of AIDS complications at age 39 in 1983. Nomi's innovation came from his ability to combine dance music, pop music and opera to create his unique sound. That sound is exemplified in "Total Eclipse" and "Wasting My Time" and in his re-invention of standards such as "Lightning Strikes," "Can't Help Falling In Love," "I Feel Love," "You Don't Own Me," "Just One Look" and "Ding Dong (The Witch Is Dead)." Who knows whom Nomi would have eclipsed had he lived?

Gay bros.

Almost a year after the release of their exceptional 1998 breakthrough album *Plano*, The Aluminum Group are back with the diverse and challenging *Pedals* (Minty Fresh). Moving away from the dance-inducing electronics

and straightforward pop ballads of their previous releases, openly gay brothers John and Frank Navin (and John Ridemour, Liz Conant, Eddie Carlson and John Blaha) have moved closer to the jazz-pop of artists on the Thrill Jockey label. In fact, Jim O'Rourke, who is closely associated with Thrill Jockey, co-produced *Pedals* with the band, and plays on the record as well. The album features guest-musician performances by cutting edge performers such as Sean O'Hagan (The High Llamas), Sally Timms (The Mekons), Alison Chesley (Verbow), Susan Voelz (Poi Dog Pondering) and Edith Frost. Not as easily accessible as *Plano*, *Pedals* takes a little getting used to, but is worth the effort. Standout tracks include "Paperback" (with Amy Warren on guest lead vocals), "Two-Bit Faux Construction," "Jinxed," "Impress Me" and the haunting "\$35."

Cabaret evolution

Charles Cermelle's Ask Me

Again (Archangel) and Patrick Arena and Andy Monroe's *Night Cap* (Arenamusic) represent the evolution of cabaret. Cermelle, accompanied on piano by Christopher Marlowe and a three-piece band, has populated his loving interpretations (sung in his distinctive, rich baritone) of songs by the Gershwin's, Arlen, Mercer and others. I especially liked what he did with "Can't Help Falling In Love," "Come On-a My House," "A Sleepin' Bee" and "My Shining Hour."

Touched by an Angel

Like Cermelle, Arena's interpretations of the standards on this album make them his own. His version of "Johnny Angel," which he dedicates to Matthew Shepard, is simply stunning. Arena also includes two of his own compositions, "Angel Wants Out Of Heaven" and "Who Knows What Love Will Do," which don't seem out of place here.

Scott Freedman also goes the piano and vocal route on *Best Lit-*

tle Boy in the World (SF002), his four-song EP follow-up to his *Swimming After Dark* album, which was released earlier this year. As with *Swimming After Dark*, Freedman plays piano and sings on all four tracks, the best of which are "Letting It Go," "Free Settling," and the gorgeous "I'll Still."

Last, but certainly not least, is Toshi Reagan's excellent *The Righteous Ones* (Razor & Tie), her much-anticipated follow-up to 1997's *Kindness*. Reagan continues to straddle musical categories on *The Righteous Ones*, which sounds like her most potentially commercial album. If that's the case, then the rest of the world may finally have the chance to hear a well-respected but still somewhat obscure performer do what she does best. Highlights include "Real Love," "There Are," "Happy And Satisfied," "Big Mountain Blues," the punky "I'm Just An Egg Don't Mind Me," the folky "Yes It Was" and the funky "Drive It Home." ▼

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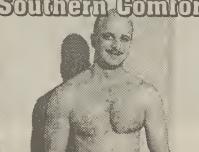
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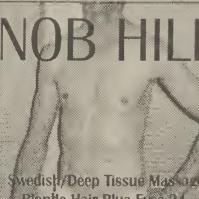
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Muscular deep relaxing Swedish mas-

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E42

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\$60 * KEN * 668-0640

E43

East Contra-Costa Men: Full-Body

Table Massage. Page: 925-688-9823

E43

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E43

EastBay Guy to massage your cares

away. Call J-510-839-9760

E39

Esalen-Swedish Massage on Table

in front of a roaring fire. Muscular
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E39

Kory 773-9130 In/Out-Nice Touch

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E39

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FULL BODY/FULL PLEASURE
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GYMTONED, SMOOTH,
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E41

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The difference between a "hand job"

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Kramer, founder of Body Electric, of-

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E39

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Short notice OK. Flex day/evens

Certified 753-0840 * Achilles

E41

Relaxing &/or erotic by a very

smth nude masc Asian * 560-6353

E41

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MASSAGE**

Shiatsu & Yoga Therapy: presence,

compassion, surrender. Bart CMT

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E39

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LAY BACK & ENJOY!

Smooth slim guy. Andy 461-4186

E41

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Soothing Therapeutic Body Work
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Relax in My Hands
Intuitive certified
on table
10am-9pm
Jon
415-255-1986
Castro location

THAI MASSAGE IN
SAN JOSE

Page 408-815-1710
Please ask for massage

E41

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Hairy Cajun/Italian ex-football
jock. 1 hour/professional, erotic
massage. \$50/in,\$70 out. 24 hours
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E39

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E39

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E40

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E40

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\$50/in \$60/out Evenings & Weekends

E40

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DAYTIME SPECIAL \$45

Eve \$60. Beefy muscle Texas guy

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E39

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Located in
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To Satisfy
Handsome 28 yr
Old
Magic Energetic
Hands. Sonoma
Napa Counties
Page 571-6024

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Unique combo of massage, Chakra energy work + body Elec tantra by buff healer. (510) 547-5449

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Great Ecstatic Massage
Therapeutic, Sensual (925) 938-2416

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Muscular swimmers bld, hot, out only, 415-449-5968

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ESCORTS**
SIZE 12 FEET -HOT- TOP
Gd Lking Foot top 39yo, 6'1", 195#
Scott (415) 790-0902 In/Out calls

Goodlooking, 6'1", 165 Lbs

ASIAN TOP
\$80/\$100 * JIM 267-1817

Spanking & Paddling
Discreet, 773-9130 Kory

Mike, 34, 5'10", 200#, Blk/Bru
Clean-cut, Muscle Hunk
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10X6"UNCUT
Big fat tool 503-0504 Pgr678-1005

Better than Valium
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39yo top 6'1", 195# 7"uncut, flattop
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smooth globes of butt! Loads of relief 29yo, 24hr. 650-592-4620

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Thirty something with good looks & a sense of humor looking 4 adventure. I'm well built, aggressive top!

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Max 415-431-6253 \$90. 24hrs.

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Total bodywork by exp bdworker Strong Sens Nurturing Relieving Mike Cmt 707 869-3236

E39

PERSONALS

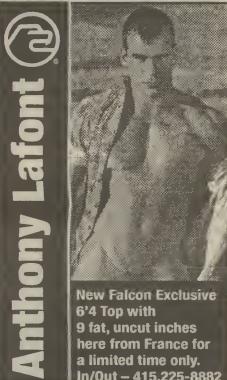
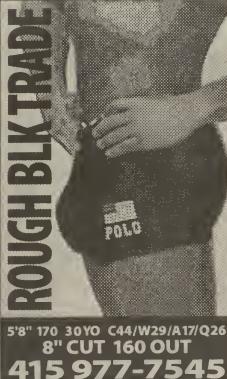
MODELS/ESCORTS

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-long, & slow- my specialty.
6'2", 185, strong, gymtoned
master into all aspects &
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handsome 25yo. masculine hairy
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Strong arms, big chest & powerful
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175 48 beut 8 1/2" big nips, defined
hairy chest! Great arms! Photo on line
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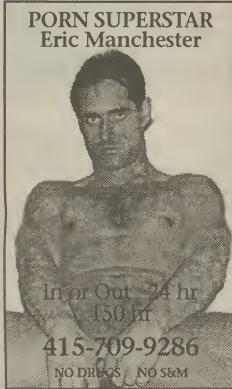
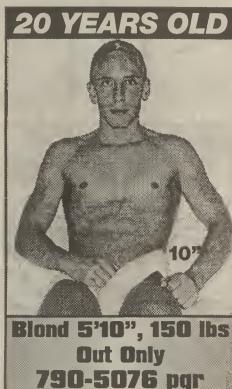
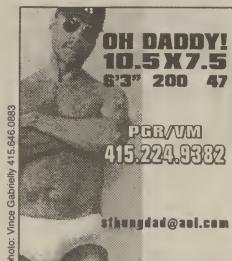
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Defined swimmers build tatoos
very good looking nicely hung,
pretty butt, quick or long appts.
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swim, bld, bubl, butt 560-6353

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25, 5'11", 155# smth & vers w/ hot
butt Kyle 376-6396 www.lovings.com

5'9" 150# 25yo

TONED HOT BODIED STUDENT

studies hard. Big low hangers
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In/out travel 24 hours call!!!
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Call Jake 415 519-7546 In/out

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5'6", 120LB EURASIAN BOTTOM
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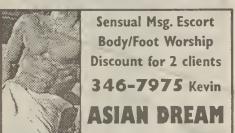
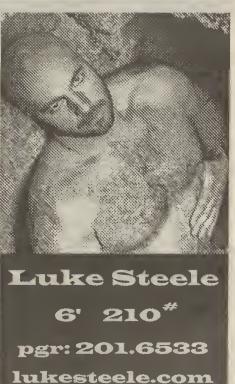
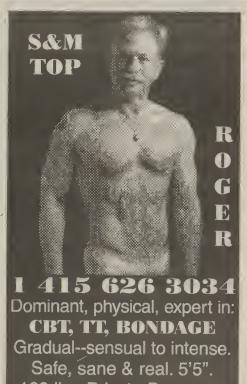
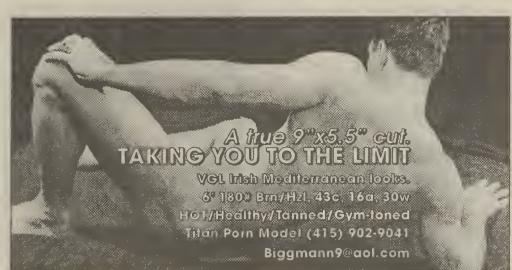
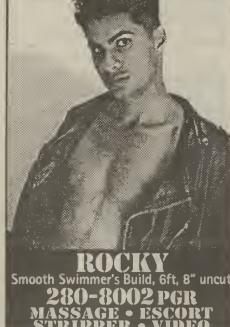
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playspace & sling 6', 185, 7 1/2cut,
33 hairy, pierced gym body nastyman
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FEB. 1996



SWEATY JOCK
28, WHITE, HUNG 9 CUT
5'10", 160, 6-pack abs
versatile, in/out
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page 408-815-1710

Blonde, goatee, pierced, tattooed
LONG HAIR SURFER

6', 200, 32, bi, very masc, muscular
good looking, passionate top
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Well hung black top 208-1763

MAN WITH A FIST-TOYS

Need a helping hand? I'm great
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it up 4 Nick-Nob Hill 885-1471

WANTED
Strong rough solid

BLACK MUSCLE

To make 5'6" 170lbs older white
male-obey-submit-serve you
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REPLIES ANSWERED

YES SIR!!!

Masculine bottom to serve you

5'9" lean & smooth

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INTENSE FIST

Small expert hands

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Bearded, uncut, slim, 45-

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Visiting from Wash DC Oct 01-05

5'10" 160 30w musc butt & legs

American bl/bl Matt Damon looks

XXHUNG 415-235-3567

Masculine fit 6' oral. Top hangin'

THICK-N-MEATY

Clint*414-1030*shvd head, horny

goodhearted, goated, big ball'd

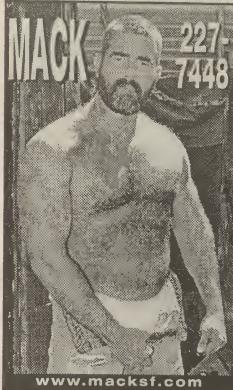
+27-duo p.s.bl. w/ hot-hung 2nd stud

E41

PERSONALS

MODELS/ESCORTS

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Bodybuilder,
220lbs, 6'1", 52ch, 21" A,
26 years.
New in town from
Paris, France
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Handsome hung Italian/German guy
CHOKE ON THIS!
34 6' 155# 30 hairy chest/legs
hung 10x7 dominant masq intlgnt
gentle strength & arousing edge
aggressive oral top or kicks bk
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friendly. Antonio 415-298-6452

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spirit- beg \$40. Downtown 415-279-0533

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5'9" 180 bl/bl very attractive
very muscular dominant & aggressive
sm ok 415 376-5386 707 470-3199

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top. Serious inquiries. 339-7465

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nice friendly beautiful 289-6843

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21yo WM, 6'2", 155#, boyish, hot.
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Hot Bottom 6'2" W33 * 835-2152

Missing Heir
Concerning the estate of Marie
Stevens.

DENNIS P. STEVENS,
born Oct. 5, 1950, resided at Madison,
WI prior to moving to San Francisco in the 1970's. Anyone with information
please call Marcia Moxyham at 1-800-663-2255 Ext 6761

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The Last Drag

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Late Nite OK

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MISSING HEIR

Concerning the estate of Marie
Stevens.

DENNIS P. STEVENS,
born Oct. 5, 1950, resided at Madison,
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